

Page 11.
Summer
classes

THE SAN FRANCISCO

BAY GUARDIAN

35¢

SINCE 1966. THE WEEKLY NEWSPAPER OF SAN FRANCISCO

AND THE BAY AREA. APRIL 30 THROUGH MAY 7, 1976. VOL. 10, NO. 30.

VIETNAM TODAY

Exclusive photos
from the first
Americans to visit
Danang and Hue
—one year after
the U.S. defeat.
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Le Van Tich meets his mother after
ten years as a political prisoner in Con Son Prison.
Photo by Lam Hong/VNA.

City strike

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into a corner again. Page 3.

Basque to Basque

Three Basque family-style
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The great Monopoly hoax— Part II

Mr. Anti-Monopoly goes up
against General Mills. Page 8.

A smoggy 'Garden in Los Angeles'

At home on stage with
Henry Miller. Page 20.

How the Chronicle helped the B of A lie

The Chron pitches in on the
Arab boycott of Israel. Page 4.

National Lampoon flails a dead horse

"Goodbye Pop," plus
other new albums. Page 18.

LETTERS

Why is the Bay Guardian the first and only publication in the country to expose the great Monopoly hoax?

The answer is Burton H. Wolfe, the best investigative reporter around.

Wolfe got a tip that Ralph Anspach, an economics professor at SF State, had sued the makers of the Monopoly game and that it had turned up a helluva story. Wolfe checked and found that it was the best story of his 20-year career as an investigative reporter.

He waded through a mountain of depositions of people who played Monopoly long before Parker Brothers "discovered" it. He interviewed several people from here to Ithaca, New York, checked and rechecked the stories, followed up lead after lead, confronted General Mills/Parker Brothers with his findings. Wolfe even contacted the city clerk in Margate City, New Jersey, to find out why everybody followed the Parker Brothers misspelling of Marvin Gardens (correct spelling in Margate City: Marven Gardens). "We're stuck with it," the clerk told Wolfe. (See the last *Guardian* for details on this fascinating sidelight).

The result: a great story about a great hoax. A story that punctured 40 years of Parker Brothers snow jobs and media myths about Monopoly.

Burton Wolfe has a long history of investigative stories like this. With the old INS news service in San Francisco (1957-58). With his own newspaper, the *Californian*, the precursor of the alternative press (1960-62). With five books (the latest: a biography of Anton LaVey). With the *Bay Guardian*, starting with the 1968 blockbuster on BART and Manhattanization, the stories that popularized the word Manhattanization and laid out the Manhattanization schemes that ripple right up to the city strike.

Last fall, Wolfe broke an investigative story documenting how DA John Jay Ferdon was abusing the peremptory challenge process against liberal judges in the local courts. The series helped defeat Ferdon and won for Wolfe the Jane A. Harrah Memorial Award of the San Francisco Bar Association. Said the *Columbia Journalism Review* in New York: "A laurel to Burton Wolfe and the weekly *Bay Guardian* for beating out their more affluent competition, including the San Francisco *Examiner*," to win the Bar Association award. Wolfe has a batch of more good investigative stories in the works. You'll read them only in the *Bay Guardian*.

Wolfe with Bar Award.



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GO BACK THREE SPACES

In Burton Wolfe's interesting story about Monopoly [*Guardian* 4/23/76] he writes a curious sentence:

"Since Hoskins' entire circle of friends consisted mainly of scrupulously moral Quakers, whenever the subject of commercializing the game arose, it was rejected."

This view of morality has fascinating implications. Perhaps I haven't heard of it before only because anyone who discussed it for commercial publication would be acting immorally. Perhaps there is a whole private media underground in which such ideas are discussed and developed.

To save the souls of its publishers, the *Guardian* should cease its crass commercial ways immediately; refund all subscriptions; and reduce circulation to the circle of Bruggmann family and friends. Then the *Guardian* could with clear conscience discuss and espouse the moral precepts which equate morality and non-commercialization.

If Francis Ford Coppola is a friend, you might be able to persuade him to stick with home movies in the future; Edwin Land should close the doors of Polaroid Corporation — perhaps he would be allowed some tinkering in his garage; and of course the California wine industry must go — on this you might help revive the WCTU.

In my benighted way I hold to a different view. The Hoskinses had a good thing and, instead of making it available, hoarded it for their own use. To me that is, if not immoral, at least antisocial.

Keith Roberts
San Francisco

'DEEP IN THE SIERRA GRANITE'

The Moonhunters thank you from deep in the Sierra granite for your excellent article about us and DUPONT GUY in the *Bay Guardian* ["Movies with a social conscience," 4/2/76].

If nothing else, your article accurately and sensitively captured what we're all about... the result is to validate and publicly legitimize our work.

The help you've given us is immeasurable. Suffice to say that we've gotten many calls and requests from people who read your story.

Chris Chow
Chonk Moonhunter Productions
San Francisco

'INJUSTICE TO A BELOVED COOK'

Merrill Shindler's comments regarding the food at Connie's Restaurant, 1907 Fillmore St., SF [*Guardian* 4/2/76] were incomprehensible to her steady customers. She has quite a following from the years on Haight Street. Some remember her some years ago in New York when her restaurant was written up in *Holiday* magazine. She is well known for her special West Indian expertise.

How could you have left there hungry three times? I

cannot understand. Most people feel her servings are almost too big.

As you know, the prices are reasonable. Unless you are an exceptionally generous tipper, or bought a large bottle of wine, or quite a few glasses, it is hard to picture a tab at Connie's reaching \$9. She does carry a very good wine!

I've never known Connie's chicken curry to be short on chicken. I do feel it is an injustice to a generous, beloved and popular cook like Connie to give the impression you did in your comments in the *Bay Guardian*.

Alice D. LaCroix
San Francisco

'WELCOME TO THE CLUB'

So now you've discovered voter fraud after totally ignoring it back when it took some balls and, more importantly, some professionalism to dig it up and expose it.

Welcome to the club, but when you say the *Examiner* hasn't followed up, you're engaging in your proclivity for being full of shit.

We were there before you were and we'll be there after you've decided that voter fraud was another guise for Manhattanization.

Try a little harder. We do.
Larry D. Hatfield
SF Examiner

Bruce B. Bruggmann replies: We didn't mean to impugn Larry Hatfield's virility, his reporting ability or his place at the bar rail between Warren Hinckle and Richard Harding Davis. In fact, we have tried to give a lot of credit to him and the *Examiner's* team for helping break open the voter fraud scandal.

Our point was that the *Examiner* and the other daily media hadn't kept the pressure

on with strong stories and strong editorials after the new DA Joe Freitas had announced his "kiss-off" voter fraud policy (*Guardian* 4/9/76).

For example, after Freitas announced his nonpolicy on prosecution, the *Examiner*, instead of backing up its reporters and its own investigation, announced without blushing in the headline to an April 8 editorial: "DA moves ahead in election scandal."

"Freitas," the editorial said, "is going to be especially tough on those who voted illegally in the December mayoralty election." Put another way: the *Examiner*/Freitas policy is to prosecute only those dumb enough to have voted after the *Chronicle's* Jackson Rannells, KQED's Linda Schacht and the *Examiner's* Hatfield broke the scandal open.

This was never our story, and we didn't claim it. But we are now trying to put some editorial heat on the DA for formally announcing a prosecution policy that gets all his former law clients and most other serious election offenders off the hook. What's wrong with the *Guardian* backing up an excellent piece of *Examiner* investigative reporting?

'UP IN SMOKE'

We enjoyed your recent enlightening article on stop-smoking groups [4/9/76], but our enthusiasm went up in smoke when we found that our program had not been mentioned — its name: Mission Possible.

Mission Possible is affiliated with the Ross Valley Medical Clinic in Greenbrae. Our program is 10 weeks long and costs \$50.

We don't believe in hiding behind smoke screens.

Marjorie Patten
Virginia Dunwell
Greenbrae

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(Wilbur F. Storey: Statement of the aims of the Chicago Times, 1861)

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Painting the crafts into the corner

Is Kopp's strategy working?

By Jerry Roberts

At press time, Sup. Quentin Kopp announced that five days of behind-the-scenes negotiations between city negotiator Patrick Mahler and labor leaders had led the Board of Supervisors to offer a new compromise settlement to end the strike of nearly 2,000 city crafts workers, now entering its second month. Kopp's announcement appeared to be a shrewd move designed to back leaders of the strike deep into a corner.

Kopp was extremely tight-lipped about details of the new proposal. He did say that the offer had "the stamp of approval" of some influential "labor leaders." Kopp would not name these leaders, but he said they did not include any of the "Big Six" leaders of the striking crafts unions — Joe Mazzola of the plumbers, Joe O'Sullivan of the carpenters, George Evankovich of the laborers, Stan Jensen of the machinists, Franz Glenn of the electricians and Stan Smith of the Building Trades Council.

If the crafts unions — who went out on strike March 31 because the supervisors cut their take-home pay by a total of \$5.5 million for next year — accept Kopp's proposal, the strike will be over by the time you read this. But if the crafts leaders do not accept the offer, the crucial date for the strikers becomes May 10.

May 10 is the legal deadline for the supervisors to withdraw ballot propositions which they have already approved for submission to the voters on the June 8 ballot. One of the ballot measures already approved is Proposition K, which would keep the \$5.5 million in pay cuts (that range from \$1,000 to \$5,000 for individual crafts workers) but would spread them out over a two-year period.

Sup. Kopp indicated to me shortly after his "major" announcement that if Mazzola and company turn down the new bid to end the strike, the supervisors will almost surely permit Prop K to go before the voters. With popular sentiment now running strongly against the crafts, the chance of voters officially endorsing the controversial pay cuts on June 8 appears excellent. Passage of Prop K would mean that the striking unions would — except for legal action — finally be stuck with the pay cuts.

On the other hand, if the Big Six

The Big Six labor leaders still seem to be two moves behind the game.



decide to accept the proposal, Kopp and his colleagues could still permit Prop K to go on the ballot, despite the agreement. And if the voters approve Prop K on June 8, then Prop K will supersede the negotiated settlement, and the crafts will again be stuck with the cuts spread out over several years.

Thus the craft leaders are left between the rock and the hard place. Kopp's new offer is presumably more generous to the crafts than Prop K would be (otherwise there would be no reason for the crafts to even consider it). But the offer is undoubtedly much less than the unions want, which is a total revocation of the pay cuts.

If the Big Six accept it as the lesser of two evils, they will have to answer to their membership for taking them out on a long and losing strike. But if they don't accept it, the unions will be stuck with an even bigger loss, the total amount of the cuts.

Kopp's offer is just the latest twist in an elaborate strategy that the supervisors have been developing since January to isolate crafts leaders and unions who have allowed themselves to become symbols of labor bossism in San Francisco. The Big Six still seem to be at least two moves behind the game.

The Muni back-to-work sham

The focus of the city strike seemed to shift from the striking crafts workers onto the Muni drivers during the past week, what with the Chamber of Commerce releasing an asinine plan to permanently curtail Muni service and save the city money and both the *Examiner* and *Chronicle* wishfully blowing up reports of a "growing" back-to-work movement among the rank and file of the Muni drivers' union, Transport Workers Local 250A, who have respected the crafts' picket lines 100% since the strike began.

Complaints about the *Ex/Chron* front-page play of the alleged back-to-work Muni movement were frequently heard on picket lines. "The *Chronicle* and the *Examiner* haven't covered the strike," one striking city gardener told me last week. "They've tried to break it." The *Examiner* carried a piece headlined "Strike support wavers in Muni" as their lead story on Saturday, April 24, and then recycled it onto page one in the Sunday paper, calling it "Muni drivers push for secret vote." Both pieces referred to a group of four Muni drivers disenchanted with the strike who claimed there were only 100 drivers in the union who really wanted to

stay out and also indicated they might get their "butts kicked" for their back-to-work views. Meanwhile, the *Chronicle* carried a page-one story called "Many Muni drivers are running low on money" on April 22, using two of the same sources as the *Examiner's* pieces.

The *SF Progress* was not to be outdone in the media push to get the Muni back. It carried a baffling story on April 23 called "Confusion in Muni ranks," which referred to unnamed sources as "informers" and contained this gem: "Martin [Larry Martin, president of the Muni drivers, union] refused to discuss Saturday's meeting or any of the charges with the *Progress*. 'All you do is tell lies,' he said."

Despite the unbridled enthusiasm of the press, however, the chances of the Muni drivers voting to go back to work appear slim, indeed. While it is true Larry Martin is under fire from his membership and faces a tough five-way election on May 7, it is also true he is catching as much flack from Muni drivers who feel he hasn't taken a militant enough position on the strike as he is from rank and filers who are itching to get back to the buses.

Interesting sidelight on the back-to-work hoax: a photograph in the current issue of the Muni drivers' union paper, which shows the 50 or so drivers who voted to go back to work on April 17. Nearly all the back-to-work drivers are white. Muni's membership is overwhelmingly black.

Support from AC?

Next time the crafts workers establish a picket line around AC Transit, look for the AC drivers, members of the Amalgamated Transit Union, not to cross the lines. George Garcia, head of ATU 192, who had been quoted as telling his drivers to "run over" crafts pickets when they picketed AC last week, changed his tune after a reportedly raucous meeting of the Alameda County Central labor Council on April 26. Garcia told me the day after the meeting, "If the pickets are there, my instructions are not to interfere with the lines."

Strike awards

The Julius Caesar "Famous Last Words" Award for the first month of the strike goes to Sup. John Molinari, who told the *Guardian* on March 30 that the supervisors' hard-line stand on pay cuts for the crafts workers "might very well lead us to a strike. But it won't be very long or very deep."

The John Lennon "Instant Karma's gonna get you" Award goes to Plumbers boss Joe Mazzola, who told a rally of crafts workers "In no way do we want a strike" one week before the crafts walked out.

The Ron Galella "Who cares as long as you get your shot" Photojournalism Award for the front page of the April 15 *Chronicle*. The *Chron* carried two big pictures of picket line violence that had occurred at City Hall the day before. One of the pictures showed SEIU leader Joe Topping, who had helped organize the militant picket line, being mauled by two cops who were arresting him for stepping through a police line. The *Chron* pictured Topping with one officer wrapping a baton around Topping's throat and another man in blue yanking at his arm. But rather than identifying Topping as a union militant, the caption under the picture explained he was "a city worker trying to push past pickets at City Hall." Topping's comment: "It isn't bad enough to get a false bust, but when you have a defamation of character along with it, it's too much."

People's politics

Celebrate the reunification of Vietnam at Glide Memorial Church, Ellis and Taylor Streets, 7:30 pm, April 30. The Association of Vietnamese Patriots in the US and the Indochina Solidarity Committee will host the celebration, featuring music, cultural presentations, a slide show on the new Vietnam and an up-to-the-minute report on current events in Indochina from a recent visitor. Admission is \$2.50, and will go to finance reconstruction of Vietnam (548-2546)...

Stop SB 1, the Nixon administration's posthumous attempt to repeal the Bill of Rights: join the march and rally in Sacramento Sat., May 1. Demonstrators will form up at 11 am in Southside Park, 5th and U Streets, then march to the Capitol to hear speakers from such organizations as the Prisoners' Union, the Black Panther Party and the State Assembly blast the bill. Call 777-4883 (SF) or 841-6500 (East Bay)... Meet the candidates for State Senate and Assembly at the Network Coffee House, 8 pm, May 6. Contenders for the 5th Senate District and the 16th Assembly District will present their views and answer questions from the audience. No admission charge. 1036 Bush St., SF (989-6097 or 776-2722)...

The Puerto Rican Solidarity Movement, June 28th Union and Gay Latinos Alliance are sponsoring a benefit for the Puerto Rican labor movement with Latino music and slides on Puerto Rican history at 7:30 pm, Mon., May 3, at 55 Laguna St., SF. The benefit will include

Latin American music, American folk tunes and a slide show on the history of Puerto Rico. For info, call Brian Spears, 861-0884 (day) or 826-6642 (night)...

Free the Ocean View Six! Come to their trial 9 am, Thurs., May 6, Berkeley-Albany Municipal Court, 2000 Center St., Berkeley (call 843-4382). Six members of the Oceanview Committee, a neighborhood group opposed to the West Berkeley Industrial Park, are being tried for obstructing a public thoroughfare last August when the city's redevelopment agency tried to move a house to make way for the project... Hear William Bennett, former PUC commissioner and public utility critic, debate Jerome Hull, chairman of the board of Pacific Telephone, 7:30 pm, Thurs., April 29, 1345 Mission St., SF. The focus of the debate: the phone company's practice of skimming off \$20 million a month from consumers in federal taxes that are never passed on to the government. For info, call Citizens' Action League staffers Tim Sampson (653-1867) or Bud Dougherty (864-7510)...

Nonsmokers unite: The Berkeley Community Health Advisory Committee is holding a public hearing on a proposed no-smoking ordinance for Berkeley 7:30 pm, April 30 at City Hall, Grove/Addison Streets. Those who wish to speak should write the Community Health Advisory Committee, c/o Berkeley Public Health Dept., 2121 McKinley Ave., Berkeley 94703, or call 644-6641... Union WAGE (Women's Alliance to Gain Equality) is hosting a slide show and talk on Third World women artists 7:30 pm, Fri., April 30, at 3000 Folsom St., SF (431-1290). Donation: \$2... The Socialist Workers Party Militant Forum hosts a discussion on

"Why we should vote yes on Proposition I," the free child-care measure on SF's June 8 ballot. Speakers will be Sylvia Weinstein of Child and Parent Action and Omari Musa, SWP candidate for US Senate. The forum will begin at 8 pm, May 7, and a \$1 donation will be taken at the door (50¢ for the unemployed). 3284 23rd St., SF (824-1992)...

San Franciscans for District Elections needs contributions, volunteers and, most of all, 36,000 signatures for the November ballot. If you can help or want to sign, call 431-9892... "The People Have Chosen," a new film on the Angola liberation struggle, will be screened 7 pm, Sat., May 1, at The Farm, 1499 Potrero Ave., SF (282-7858 or 621-6196). Donation: \$1.50...

The East Bay Regional Parks board of directors will hold a public hearing on proposed improvements for the park system's facilities at Point Pinole 7:30 pm, May 6 in the Richmond Civic Center. In the works: expansion of the park, construction of new picnic facilities and improvement in in-park transit (cars are banned from the area). Copies of the proposed expansion and improvements are available at Park District Headquarters, 11500 Skyline Blvd., Oakland...

"The Supersonic Swing-wing Swindle," a slide show on the B-1 bomber, will be shown 8:30 pm, Fri., May 7, at 125 Morrison Hall, UC Berkeley. A \$1 donation is requested at the door and proceeds will be split between the East Bay Men's Center and the "Stop the B-1 Bomber/Peace Conversion" campaign. For info call David Borglum (Men's Center), 658-7865 or David McFadden (American Friends Service Committee), 752-7766...

—Bill Wallace

The B of A/Arab boycott

How the Chronicle helped President Clausen with his cover story to the stockholders

"B of A Chief's Strong Stand on Ethics" read a four-column headline at the top of the Business World section in the April 7 *Chronicle*. The story below it, by Timothy C. Gartner, reporting on A. W. Clausen's speech at Bank of America's annual stockholders meeting this month, dealt with the bank president's efforts to cope with questions of discrimination.

"During the regular question period at the end of the meeting," Gartner wrote in his story, "one shareowner expressed his anguish over any involvement the bank might have in the Arab boycott of Israel. Clausen assured the questioner the bank was not participating and added, 'it's our policy not

to engage in any discriminatory practices.'"

After reading that, I wrote to Gartner asking him whether his paraphrase of Clausen's answer was printed correctly. "He would then be the only B of A executive who won't admit the bank is participating in the boycott," I explained, enclosing a copy of my story in the April 9 *Bay Guardian*, "Bechtel's, Wells Fargo's and the B of A's role in the Arab boycott of Israel."

Gartner declined to respond.

I also wrote to Clausen, who responded this way: "Although I cannot agree with the subjective judgments in your article, I think the article, on the whole, presents Bank of America's position fairly for objective readers. There is little I can add to remarks attributed to Mr. Coombe concerning our position."

That's George W. Coombe Jr., B of A's general counsel and senior vice president. He, like all other bank officials I questioned, admitting participating in the Arab boycott of Israel but defended it on grounds the boycott is national rather than ethnic in origin and therefore violates no laws.

Clausen's reply to my letter means he admits lying to his stockholders. He does not claim the *Chronicle's* Gartner misquoted him. And according to Gartner, Clausen said the bank is not participating, period, no qualification.

I asked Gartner why he allowed Clausen to get away with this lie. It further abetted a *Chronicle* story that read like a commercial for Bank of America, allowing Clausen to paint a picture of the bank as not even engaging in discrimination on the basis

of national origin, an outright lie.

"Man, your journalistic performance is really disgusting," I wrote to Gartner. "Are you on the payroll of a newspaper or the Bank of America?"

Gartner declined to reply.

Phil Bronstein, assistant editor of the *SF Jewish Bulletin*, reports a similar experience with the *Chronicle* staff. Bronstein wrote a forceful series of articles on the Arab boycott that was published in the *Bulletin*. He then called Ruthe Stein, a *Chronicle* feature writer he knew personally, and offered the information.

Stein transferred Bronstein to an assistant city editor at the city desk and Bronstein relayed the information to him. "He told me the *Chronicle* isn't interested in reprinting material," Bronstein recalled (which is not what Bronstein asked him to do), "and I told him I had additional information that hadn't been printed in the *Bulletin*. Then the editor said he would have someone call me back in the morning, but nobody ever did."

Bronstein then sent the *Bulletin* articles to Herb Caen with a note saying Bronstein thought the articles were important, but that the *Chronicle* hadn't shown any interest.

A few days later Caen wrote to Bronstein:

"Your Arab Boycott pieces seem vitally important to me, and excellently done, and why the paper chose to ignore them is another one of those mysteries that makes San Francisco print journalism so fascinating in an irritating way.

"To answer your question, if any [Bronstein asked no question]: Yes, if I were editor I would have printed them [Bronstein's exposes of participation by local business and bank leaders in the boycott]."

Caen did not explain why he himself did not bring parts of the story to light in his six times weekly column (and that's no typo). Caen is Jewish by birth

but an atheist by religious preference, and he takes no part in the Jewish community.

Bronstein said he fared no better at the *Examiner*. He called the *Examiner* city desk and offered the material but was told that the *Examiner* didn't reprint material from another newspaper. "At that point," Bronstein said, "I decided it wasn't worth making an effort to interest the papers in printing the story."

It is doubtful that the *Chronicle* and *Examiner* will change this policy of no comment until local Jewish business leaders change their policy of remaining quiet while their companies reap part of America's \$5 billion-a-year export business with Arab countries by participating in the boycott against Israel.

Note: Israel does not retaliate; it does not blacklist companies participating in the Arab boycott.

—Burton H. Wolfe

Follow that story!

San Quentin Six trial (7/26/75): Charles Garry, attorney for Black Panther Party member Johnny Larry Spain, presented medical and psychiatric testimony on Spain's behalf this week. Spain and five others are charged with the deaths stemming from the Aug. 21, 1971, incident at San Quentin in which six men were killed, including black author George Jackson.

Dr. Jane Olden, a psychiatrist who interviewed Spain on several occasions, testified about his psychiatric history. Spain had the misfortune to be born a black child to a white woman married to a white man in Jackson, Miss. He never met his biological father. His mother's husband beat her brutally because of her "nigger baby" and verbally abused him. At the age of six he was sent to Watts, Calif., to be adopted by a black couple he had never met before, and he never saw his real mother again.

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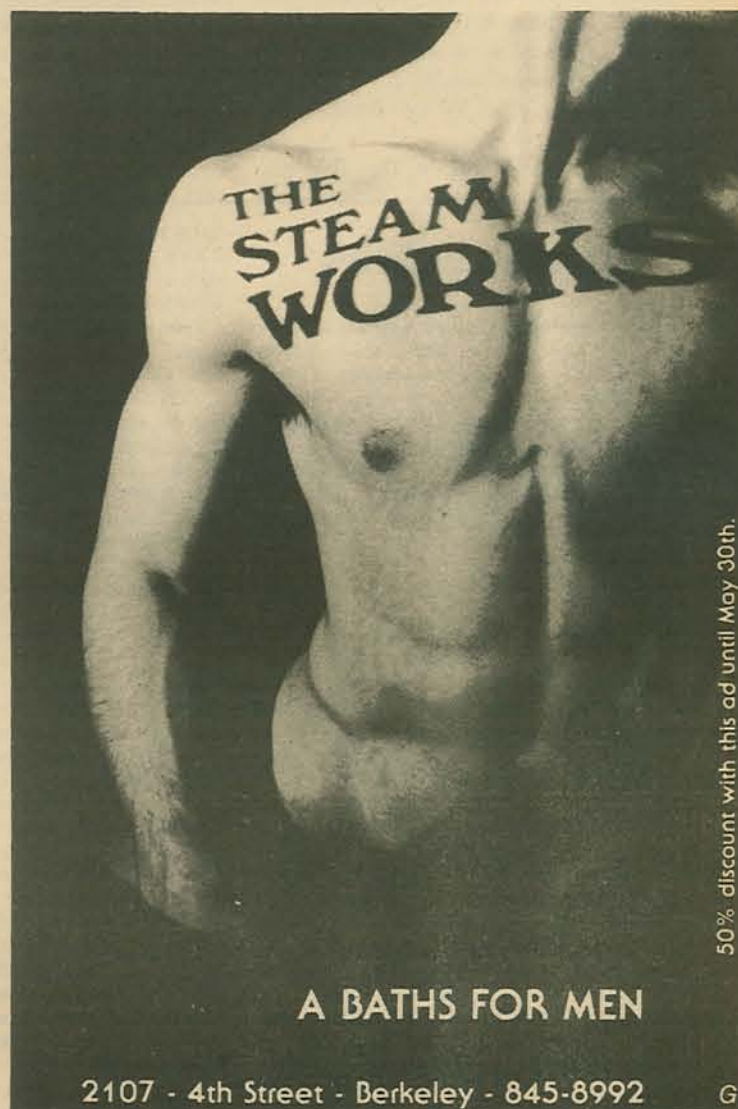
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During the Aug. 21 incident, Olden testified, Spain blacked out. He was so terrified by the unauthorized opening of the cell doors, the sight of prisoners walking on the tiers carrying trays and the chaos that he went into an unconscious state. Trays in prison are often used as weapons; Spain had previously narrowly escaped serious injury on another occasion when prisoners were out of their cells with trays. He had seen others severely beaten with them.

"It was like a combat situation," said Dr. Olden. "He saw people with lethal weapons. He had a break with reality and blacked out from the time he left the cell until he came to diving into the bushes in the Adjustment Center yard."

"Do you have an opinion whether Johnny Larry Spain was in the mental condition to be able to form any intention for any serious crime at that time?" Garry asked her.

"He was not," she replied.

Spain is expected to take the stand later this week.

—Eve Pell

Forget Herb Caen! The Guardian is not on strike

"The Newspaper Guild membership has authorized a strike against Bruce Bruggmann's weakly Bay Guardian and that is not a typo."

—Herb Caen's column, *SF Chronicle*, April 26, 1976

The impression a lot of people got from this item in Herb Caen was that the *Bay Guardian* is on strike or will be in the next day or two. But Caen to the contrary, the Newspaper

Guild "membership" has not authorized a strike against the *Guardian*.

According to Fred Fletcher, executive secretary of the San Francisco-Oakland Newspaper Guild Local 52, the local's Representative Assembly (RA) on April 22 approved a recommendation of the Guild's executive committee to authorize a strike "if necessary, subject to the approval of the international organization." Actually, about 60 members of the 1,350-member local were present to vote on the motion, according to Herb Caen's assistant, Carol Vernier, who is a member of the RA and who attended the meeting.

Fletcher himself made the motion to approve the executive committee's recommendation and presented it to those present at the Guild's meeting last Thursday. Normally, Fletcher said, such a motion would be presented only to the RA, but in this case it so happened that the monthly meeting of the RA coincided with the quarterly meeting of the general membership.

When he presented the motion, Fletcher said, no particular effort was made to see that only members of the RA voted. But, Fletcher said, "90 to 95%" of those present were RA members. Asked if any non-RA members voted on the motion, Fletcher said, "I doubt it."

The action followed by 17 days a vote by *Guardian* union employees to authorize their negotiating committee to call a strike whenever it deems necessary. The negotiating committee consists of one official of the Newspaper Guild (which represents *Guardian* editorial and office employees), two officials of the International Typographical Union (which represents art and production employees) and three *Guardian* employees.

Fletcher said the Guild local's Representative Assembly, the governing body of the local, consists of 66 persons elected by their colleagues on their own papers, at a ratio of one representa-

tive to about 25 union members. Fletcher refused to give a breakdown of how many people from each paper were on the RA, but numerically the body is dominated by employees of the *SF Chronicle*, the *SF Examiner* and the *Oakland Tribune*. *Guardian* employees are not yet represented on the RA because "they don't have a bargaining agreement in effect," according to Doug Cuthbertson, the Guild local's assistant executive secretary.

Carol Vernier said the fact that "only about 60 people" showed up at the meeting was "sort of embarrassing" in light of usual turnouts at general membership meetings of 150 to 200. She added that she had read the item to Fletcher before it was printed, and Fletcher had okayed it.

Cuthbertson explained that, under the Guild's bylaws, a motion to authorize a strike at the *Guardian* or anywhere else is put to the RA and not to a vote of the general membership. Asked why

Herb Caen, a Guild member, was not aware of this procedure, Cuthbertson said he didn't know.

What about Caen? Does he know how his union operates on strike votes? And what does he mean by the "weakly" *Guardian*? Does he consider its "weakly" nature to be financial? Editorial? Moral? Spiritual? Intellectual? What can we do to bring the paper up to Caen's standards? Caen declined to respond to repeated phone calls since his item appeared. At press time, on Wednesday April 28, we still hadn't heard from Herb Caen...

P.S.: Meanwhile, negotiations for the *Guardian's* first union contract proceed at an average rate of one meeting a week, as they have since early February, following a representation election won by the Guild/ITU on Dec. 26, 1975. The 14th negotiating session was to be held Thursday April 29 at 4:30 pm.

—Michael E. Miller

Memo of the Week

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SCENES FROM THE NEW VIETNAM

A photo report from Lowell Finley, one of the last five Americans to visit a divided Vietnam

The first American visitors to Hue and Danang since the US defeat in Vietnam last spring found themselves warmly received by most Vietnamese they met during their recent three-week trip to Indochina. But there were exceptions:

Like the teenager in Danang, who, when he learned the group of five were Americans, came up to them and said in perfect English, "Fuck you." Or the former ARVN soldier on crutches who started screaming at the group and had to be restrained when he learned the visitors' nationality. The soldier had lost his entire family during the war.

Lowell Finley, a UC Santa Cruz teaching assistant, was part of a delegation of five sent by Friendship — a coalition of some 40 religious and peace groups which sends reconstruction aid to Vietnam. The group arrived in Vietnam in late March, traveling by bus from Hanoi to Hue and Danang. They were the first — and last — Americans to cross the border between North and South Vietnam by land since the war ended. On April 30 the border will cease to exist as Vietnam officially reunifies — on the first anniversary of the hurried US departure from its last enclaves in Saigon and the victorious entry into the city by soldiers of the National Liberation Front.

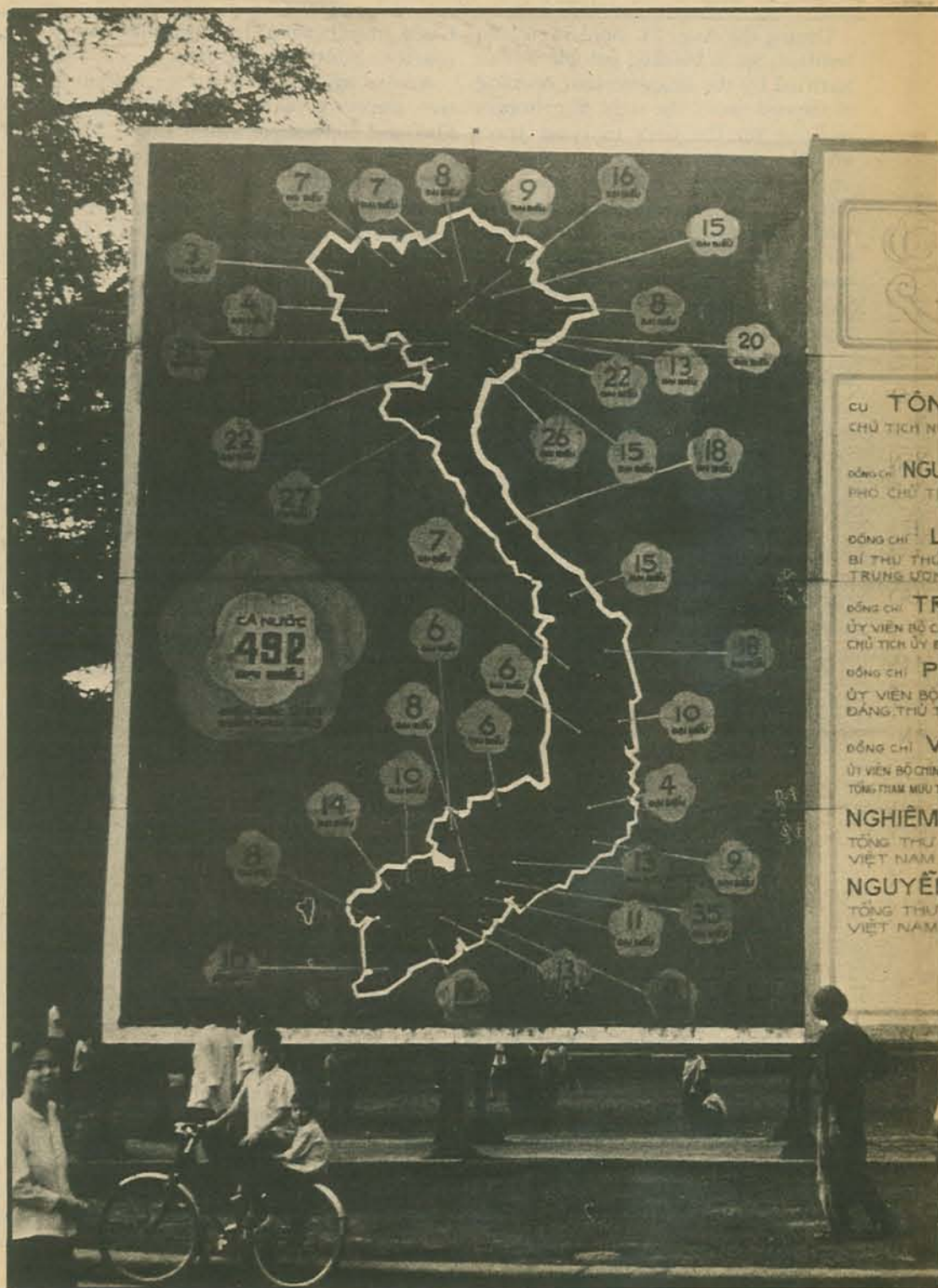
Finley told the *Guardian* he saw the final preparations underway for the April 25 elections to the 492-member national assembly of reunified Vietnam. Each elected official is to represent

approximately 100,000 Vietnamese, apportioned as shown in the photo at right. (Finley was told the government's first postwar census discovered five million more people living in the south than previously known, which means the population for the entire country is slightly more than 49 million.)

Because of the high rate of illiteracy in the south (North Vietnam had previously virtually eliminated illiteracy), the government conducted a massive adult literacy campaign consisting of three-month crash courses in preparation for the elections. In the Hue area, Finley saw several of the literacy classes in progress, some of which were taught at night by volunteer high school students.

But the major problems in the north and south are war-related. The countryside is dotted with craters from US bombing — constant reminders of the most intensive aerial bombardment of any country in history. Cities like Quang Tri (north of Hue), which Finley's group visited, was virtually leveled by American bombs and is not just a shantytown.

The economic and social legacies of the war present even more overwhelming immediate problems than the physical reconstruction of the country. At the war's end, 3½ million people were without jobs — 1½ million unemployed, 1½ million demobilized Saigon troops and police and half a million who had lived off the war as prostitutes, black marketeers and the



ABOVE: Train in north. Tracks are complete only between Hanoi and Vinh, but work continues on the Vinh-to-Saigon segment, much of which was destroyed by US bombing during the war. Transportation within the country is still very inadequate, which has meant many families have yet to be reunited after ten to 20 years of wartime separation.

LEFT: Street scene in Hanoi.

RIGHT TOP: Bombed-out hospital near Danang. RIGHT BOTTOM: Bomb craters south of Danang.

RIGHT: Man stands in front of his new temporary house in Hoi An, 30 km south of Danang. In his front yard is a crater from a 3,000-pound bomb. After the failure of the strategic hamlet program and search-and-destroy missions in the Hoi An area, the US bombed the area, destroying the sea wall and flooding the rice fields. Then the area was defoliated and bulldozed with Rome plows, which destroys the topsoil. Some 2,000 workers are repairing the bombed-out dikes near Hoi An, but it may be three to five years before rice can be grown there again.

RIGHT TOP CENTER: More permanent housing now being built in the countryside.





like, according to Internews's *International Bulletin*.

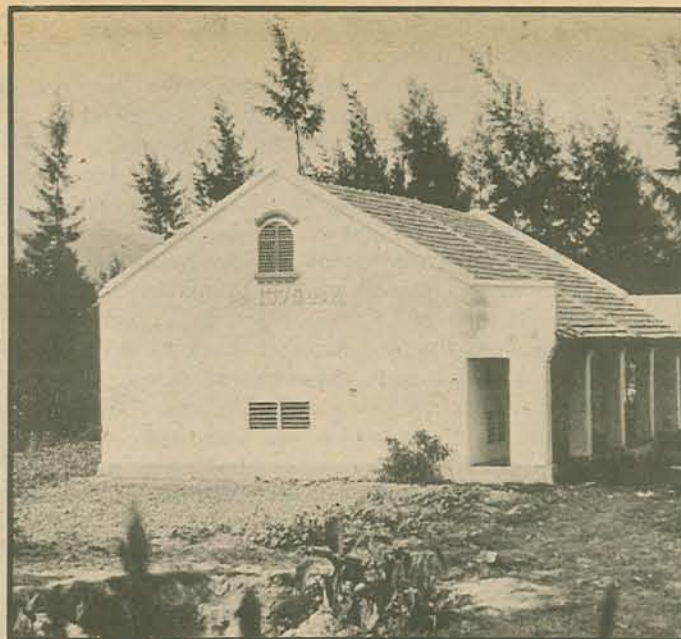
Also, South Vietnam during the war had gone from being a rice-exporting country to being dependent on foreign rice. When the war ended on April 30, 1975, the foreign supplies of rice were abruptly cut off. To solve the immediate food and unemployment crisis and the social problems caused by the US war-time policy of forced urbanization, the new government quickly encouraged and provided economic incentives for people to return either to their former villages or to "new economic zones" to restore land abandoned because of heavy US bombing and defoliation during the war. Finley's group visited Hoi An, which is one such village (see photos below).

Finley says he saw a considerable number of military personnel and police during his visit to Vietnam, but only about 20 of them carried guns. He says he got no sense that he was in a militarily occupied country and saw no evidence of a "bloodbath." On the contrary, his impression from Hue and Danang was that most of the people, including former ARVN soldiers, were relieved at the end of the war and at least willing to let the new government try its hand at running the country.

To help develop the country's industrial capacity, the government has turned not only to the Soviet Union and China but to several US Corporations, including the Bank of America and Mobil Oil. While Finley was in Hanoi, he met an official of New York's First National City Bank who had had what he considered productive talks with Vietnamese officials.

For more information about Friendshipment, write them at PO Box 4000D, Berkeley 94704, or call 548-2546. You may get a copy of *International Bulletin's* excellent analysis of present-day Vietnam by writing them at PO Box 4400, Berkeley 94704.

—Bob Levering





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The 1976 Goliath

General Mills harasses a college professor for

By Burton H. Wolfe

Editor's note: Last week the Guardian published Wolfe's account of how Parker Brothers, king of the games business, turned a 30-year-old anti-monopoly educational folk pastime into the best-selling privately patented board game in history: the great romanticizer of capitalistic greed, Monopoly. The story was documented with testimony from people who developed the game and taught it to Charles Darrow, the man Parker Brothers has ballyhooed since 1935 as the inventor of Monopoly. The story picks up below with a look at Prof. Ralph Anspach, who has put together the history of Monopoly as part of the lawsuit through which his tiny company, Anti-Monopoly, Inc., is battling the monopolizers of Monopoly, Parker Brothers and its giant corporate owner, General Mills Fun Group.

While furthering the power of the Corporate State, the law has also served the function of advancing private interests. As the nation has become a legalistic society, law has increasingly become the medium in which private maneuver for power, status, and financial gain could take place. It has become a huge game board, like Monopoly, on which expert players make intricate moves to positions of advantage.

—Charles A. Reich, *The Greening of America* (Random House, 1970)

Ralph Anspach was born in Danzig, the son of a German Jewish bank president. In 1936, troubled by the Nazis' rise to power, the Anspachs left for New York, where Ralph's father became a stock broker.

"I became aware at an early age that big American corporations collaborated with Hitler and the Nazis," Anspach recalled for me during a lengthy chat at his Berkeley home one day last month. "In view of their corruption, my ideas about them became based on power. I began to see that the more concentration of power these big firms have, the less chance there is for democracy."

When the Anspachs arrived in New York, Ralph remembers, "it was not other Jews who met us, but a friendly, warm Quaker lady. She found a hotel for us, helped us hunt for an apartment, showed us the way things are done in this country. She was a volunteer worker for the [American] Friends Service Committee. Later, I was delighted when I found out the people who invented Monopoly were Quakers."

The process that led Anspach back to close contact with Quakers began at his home in Berkeley, where he lives with his wife Ruth, daughter of the well-known University of California economics professor Leo Rogin, and their two sons: Mark, 16, and William, 12. Here's the way Anspach tells it:

"I've always played games with my kids. Around 1971 I began playing Monopoly with them and I realized that they were being taught by this game that monopolism is a good way of life. At the dinner table one night, I mentioned some news that had just broken about another oil company ripoff and discussed it in terms of monopolists. My little boy [William, then 7] asked, 'What's wrong with monopolists?' You see, he was playing a game idealizing them, so he couldn't see anything wrong."

"That made me do a little thinking and studying. I discovered that all business games on the market had the same basic theme: take over property, jack up the price and wipe out everybody else. I found it in Easy Money, Finance, Big Oil, a whole bunch of games. Monopoly was the prototype and the most important of these business games that all have the same theme."

"One evening while I was conducting a seminar on Adam Smith [in his course on 'History of Economic Thought' at San Francisco State University, where Anspach is a full professor], I threw out this idea to the class about why all games were pro-monopoly and I can't find a different game with an opposite viewpoint for my kids to play. One student said, 'Well, why don't you do something about it.' So, I did."

He invented Anti-Monopoly, "The Bust-the-Trust Game," tried unsuccessfully to sell it to games manufacturers, borrowed \$5,000 and acquired several partners to form Anti-Mo-

nopoly, Inc., and put out the game himself. Anspach and his partners marketed their first 2,200 sets in the Christmas season of 1973. With the help of a few newspaper stories and radio announcements about the game, they sold all of the sets within 20 days and ordered more from The Box Factory in South San Francisco, which did their printing and boxing.

"As soon as publicity broke," Anspach continues his story, "Parker Brothers got wind of it and began calling stores to block sales. Capwell's in Oakland told me they wouldn't sell it. But everybody else in the Bay Area sold it — Macy's, Brentano's, other big stores. Cody's, the big paperback book store in Berkeley, took it even though they had never tried to sell a game before, and they sold 250 sets in less than two weeks." (General Mills Fun Group trademark lawyer Oliver P. Howes Jr. denies that anyone from the corporation he represents, or Parker Brothers, has tried to block sales of Anti-Monopoly.)

In 1974 Anspach switched production to a big Midwest manufacturer and began selling Anti-Monopoly nationwide through a prominent toys and games distributor. In February of that year he got what he construes as his first threatening letter from Howes, while Howes indignantly denies that characterization. Anspach then hired his own lawyer, John Droeger (of the SF-based firm Hall, Henry, Oliver and McReavy), borrowing another \$5,000 for the necessary retainer.

"My lawyer's advice was that in these matters, when you're being threatened, especially by a monopoly, it's a sure indication they will file a suit unless you do what they want. Well, I wasn't going to quit, and my lawyers said then it would be best if we beat them to the punch and filed our own suit so that they couldn't get any temporary injunction [halting sales of Anti-Monopoly pending outcome of legal action]. So, we filed a declaratory relief suit asking the courts to rule on the question of whether there was any trademark infringement."

It must have come as something of a shock to Parker Brothers. For nearly 40 years the firm had gotten its way, buy-

ing out any game considered a rival to its all-time big winner, Monopoly, or successfully forcing companies to drop any name construed as a trademark infringement. So powerful and influential had the corporation become that when the Atlantic City board of commissioners tried several years ago to change the names of some streets which appear on the Monopoly board, a single lobbying session by Parker Brothers killed it.

By the time Ralph Anspach's upstart Anti-Monopoly came along, 80 million sets of Monopoly had been sold by Parker Brothers, making it the largest selling privately patented board game in history (chess and checkers are in public domain). The profits made millionaires of Parker Brothers president Robert B. M. Barton and Monopoly's bogus inventor, Charles B. Darrow. Darrow became a gentleman farmer in Bucks County, Pa., grew orchids and traveled around the world with a movie camera he used to make films to be shown at home for his own entertainment. From the day he sold Monopoly to Parker Brothers, to the time he died in 1967, he never had to work. Royalties from the game he copied from a group of Quakers kept him rich. His obituary in the *New York Times* of Nov. 29, 1967, stated:

"Charles B. Darrow, who became a millionaire by inventing the game Monopoly, died at his Bucks County, Pa. home yesterday at the age of 78."

"... Mr. Darrow, a salesman and heating engineer, was caught without a job after the Depression began in 1929. He passed his time inventing a game played with a board and dice ... Mr. Darrow named the properties in his game after real street names in Atlantic City. His widow said that he had always considered Atlantic City 'a playground, a fun place.' It had wealthy sections and poor ones, so Park Place and the Boardwalk in Atlantic City



vs. David story

marketing the game of Anti-Monopoly

were given high prices in an expensive corner of the Monopoly board.

"... Mr. Darrow became rich. He invented another game for Parker called Bulls and Bears..."

As you know from reading part one of my story last week, everything in this obituary, except for the statement Darrow died, is misinformation passed on from publication to publication over the years.

Monopoly position, gained from wealth acquired through the game of Monopoly, enabled Parker Brothers to obtain the power to manipulate the press in such fashion. Not that the firm lacks skill. To the contrary, from the day in 1883 when George Parker, then 17 years old, founded his company with the invention of "The Game of Banking," Parker Brothers always has shown ingenuity and talent in its production of games that are fun to play. But the money and the power have been acquired through other tactics:

Taking over a folk game and scaring or buying off any possible competitor.

Buying up other game companies such as William Fuld, Inc., a Baltimore firm founded in 1919 that owned the registered US trademark on Ouija boards.

Giving kickbacks to toy wholesaler associations in return for advantageous display in catalogs through which toys and game makers sell their wares — an unfair business practice that brought action against Parker Brothers from the Federal Trade Commission.

In 1967 Parker Brothers was purchased by a giant corporation that has been a master at all this: General Mills, Inc. From the day in 1928 when General Mills was formed as a consolidation of three milling companies, to the present, the corporation has been engaged in a quest, like the players in Monopoly, for more and more properties and accumulation of wealth.

General Mills' latest annual report shows the corporation's sales in a year amount to more than \$2 billion, and the profits on that exceed \$200 million. Assets, valued at well above \$1 billion, include mills, factories, plants, mining operations, restaurants and pie shops; and products such as flour, cereals, cake mixes, snack foods, baseball bubblegum, hamburger and tuna helper, frozen seafoods, vitamins, food analogues, toys and games, jewelry, clothing, textiles, chemicals, sponges, and on and on goes the list.

General Mills brand names familiar to most consumers are Wheaties, Cheerios, Total, Cocoa Puffs, Count Chocula, Betty Crocker cake mixes, Gold Medal Flour, Tom's snack foods, Super Bubble bubblegum, Bisquick, Gorton's fish sticks, Red Lobster Inns of America, Betty Crocker pie shops, Dusty the high-fashion doll, Snoopy power toothbrush, Play-Doh, Lionel trains, Kimberly women's wear... the list of commonly known products and places goes on and on.

Just reading a report on General Mills' massive operations, scattered through dozens of countries, is an experience that makes the mind reel.

Inevitably, such a gigantic corporation becomes a major influence on the culture of its people. General Mills has been a greater influence than most. How many people know it is to General Mills that we Americans owe singing commercials on radio and TV (its singing ad for Wheaties was the very first) and the practice of using athletes to endorse products?



(The first used by General Mills included champions such as heavyweight boxer Jack Dempsey, swimmer Johnny "Tarzan" Weissmuller, tennis player Don Budge and women's all-around athlete Babe Didrickson.) Bits of Americana introduced by General Mills

include radio programs such as The Lone Ranger and Jack Armstrong, the All-American Boy; Wheaties "the breakfast of Champions"; the Rev. Bob Richards, Olympics pole vaulter turned minister in Church of the Brethren, making TV commercials for Wheaties with emphasis on clean living (which brought his earnings from \$6,000 a year as a minister to \$125,000 a year as General Mills flack); and religious radio programs such as "The Guiding Light," used to plug Betty Crocker products, especially through the message that this is a good world in which to live, a world in which there are duties only a housewife can fulfill, and doing this work crowns a woman's life with dignity.

All the good things in our culture we owe to General Mills.

Throughout its history, General Mills has sought to convey an image of purity, goodness, wholesomeness, honesty, patriotism, red-white-and-blue American

values. But the overall appearance of the corporation is that of an insatiable octopus spreading its ever-growing tentacles through ceaselessly widening areas of the economic sea to gobble up more and more entities. And though its executives have displayed a variety of skills, their overall ability always remains under suspicion because of the corporation's decades-old method of doing business: keep so many projects going that it makes no difference if some of them flop (and some have — e.g., Kix cereal and home appliances such as Tru-Heat irons) and lose millions of dollars; the profits will keep coming in from the ventures that happen to succeed.

In 1964 General Mills moved into the toys and games industry, acquiring such famous firms as Master Crafts and Lionel Toy Co. in the US, Pallitoy and Denys Fisher and Dinky Toys in England, Miro and Meccano in France, Novedades Plasticas in Mexico, Brohm Spielwaren in Germany, and Toltoys in Australia. To avoid singling out General Mills, it's only fair to say that this corporation was following a trend. As *Forbes* magazine noted in its issue of Dec. 15, 1972: "Now suddenly this land of pygmies [the toys and games business] has been attacked by a race of giants. General Foods alone has sales equal to those of all the 900 independent toy makers added together."

The method through which General Mills acquired Parker Brothers is particularly fascinating. At that time, in 1967, the corporation had not yet put together its Fun Group as a division in charge of toys and games. So, Parker Brothers was purchased through General Mills' snack operation, Tom's Foods.

Tom's, headquartered in Columbus, Ga., has an interesting history piled up in the Antitrust division office of the Justice Department. Through a network of around 500 independent distributors, Tom's sells its packaged candies, cookies, cakes, peanut-based snacks, potato chips, pretzels and sandwiches to grocery stores, snack counters and other retail outlets such as gas stations where the goodies are stashed in vending machines.



The goodies are manufactured at plants in Georgia, Tennessee, Virginia, Texas and California (mainly Fresno). They give General Mills, Tom's sole owner, sales of between \$75 million and \$100 million a year.

In order to protect this market, General Mills/Tom's executives, using their position as major seller to snack distributors, compelled officers of smaller snack food companies to write contracts in which they agreed not to sell their products to distributors handling Tom's snacks without Tom's permission. The contracts also obliged the smaller snack food companies to refrain from offering the distributors any price discounts without Tom's permission. According to the Justice Department, here's what happened as the result of these enforced contracts:

- ▶ Other snacks companies could not sell any foods to distributors that General Mills construed as being in direct competition with Tom's products.

- ▶ Tom's got favored treatment from the distributors.

- ▶ Price competition between Tom's and other companies in sales of snacks to distributors was severely limited.

- ▶ The public lost the benefit of lower prices from competition.

Was General Mills or its subsidiary Tom's, or any of their officers, punished in any way for their illegal, corrupt practices? Perish the thought. On June 25, 1975, they entered into what is known as a "consent decree," which means they say they won't do these things any more. In return, they get no fine or jail sentence or anything worse than a review by the Justice Department in another five years.

That's old hat for General Mills. In 1943 the corporation was convicted for conspiring to fix flour prices and eliminate competition; in 1951 for conspiring to fix prices and eliminate competition in sales of livestock feed; in 1964 for fixing prices of baking flour. Every time General Mills has been convicted for monopolizing trade and driving out competition in violation of the Sherman or Clayton Antitrust Acts, the corporation and its officers have been let off with a consent decree or a few thousand dollars in fines that amount to around 15 minutes' worth of profits.

Now General Mills is in trouble with the government again for allegedly deceiving children through ads promising better nutrition and health by eating cereals that are little more than crispy flakes of



It almost defies belief that a corporation so big and so rich would harass a tiny company like Anti-Monopoly.

DRAWINGS FROM PARKER BROS. MONOPOLY

sugar and starch, some reinforced with vitamins. Along with this charge by the Federal Trade Commission was a complaint that General Mills represents to children that they can't attain top athletic performance without eating the corporation's cereals. In the same action the FTC complains about General Mills and other big cereal makers swallowing up small companies and eliminating competition.

If there's any forceful action against General Mills as the result of these charges, it will be the first time in history.

So it is that General Mills could buy out Parker Brothers with cash paid from the till of its wholly owned subsidiary, Tom's Foods, then sell Parker to itself by paying Tom's from general corporation funds, and finally transfer the operation to a newly created General Mills Fun Group division in 1970, without anybody's ever questioning this strange transaction. When I asked General Mills officers to explain it, the only answer I got — from Newell N. Nelson Jr., assistant director of financial communications — was that the Parker Brothers deal was handled as "a matter of management convenience."

If you are curious to know what it meant to General Mills to acquire Parker Brothers and Monopoly, take a look at the corporation's toys and games sales figures as of 1967: \$30 million or 4% of the corporation's total sales. Within two years of the Parker Brothers' purchase, toys and games shot up to \$91 million, nearly 10% of General Mills' total sales. Today toys and games account for nearly \$300 million a year in sales and, because General Mills has grown so big so fast, that is only 12% of the corporation's overall sales.

It almost defies belief that a corporation so big and so rich would take the time and trouble to harass a tiny company like Anti-Monopoly Inc. about the one game it markets. But that's what happened to Ralph Anspach once somebody at Parker Brothers/General Mills Fun Group took exception to the game he invented. He told me, still somewhat bewilderedly, the way it shaped up:

"From April through June 1974, during the heart of the summer games sales season, Parker Brothers kept telling stores that a suit was going on and the stores would have to return our games and we would not be able to pay returns on the unsold games. The stores began canceling orders.

"Then, in July, Parker Brothers/General Mills filed suit for an injunction in Canada, where protection against monopolies is less than it is here. Trademark laws in the US are geared more to protect new entrants than anywhere in the world. It was General Mills strategy to try Canada first, win there, and set a precedent for the suit here. But they lost their attempts to get an injunction. The court ruled in our favor.

"Nevertheless, in August, Parker Brothers/General Mills sought an injunction against us in the US District Court in San Francisco. This was denied in September.

continued next page

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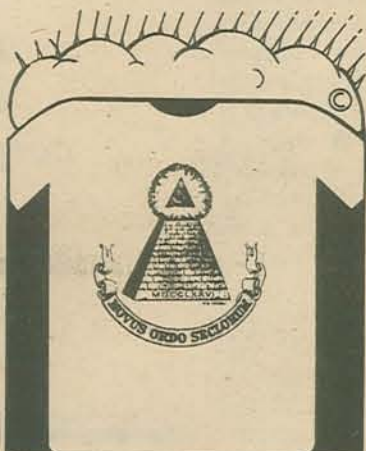
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General Mills/Parker Brothers has gone around the country destroying the early oilcloth copies of Monopoly to keep the origin of the game from getting out.

continued from previous page

"Even though we gained these victories, we lost because the Christmas buying is done months in advance. It was already done by the time these injunction matters were settled and we couldn't get orders while they were pending. We survived anyway because we've got a great national sales manager, well known in the industry, who had faith in the game and could persuade big buyers to try it just on the basis of his reputation. I'm talking about Jack Spence of Minneapolis."

(By coincidence, Minneapolis is where General Mills makes it headquarters.)

In August of that same year, 1974, Anspach was appearing on a Portland television program to talk about his Anti-Monopoly game when the show's host began questioning him about the lawsuits. Anspach's comments about trademark infringement caused a woman known to him only as "Mrs. Stevenson," who was viewing the program, to phone in and state that she was a friend of a woman named Joanna Raiford whose mother invented Monopoly.

"She gave me the first inkling that Charles Darrow might have had nothing to do with inventing the game now known as Monopoly," Anspach recalled.

"Before I returned to teaching fall 1975 classes, I began to pry into the history of the Monopoly game. It cost another \$5,000 in travel money for me to go around to the various parts of the country where the game had been played early in the century; but it was worth it because I discovered from my research that Parker Brothers has no right to any proprietary interest in Monopoly. They took a folk game in the public domain and stole it from the people who really did develop it. For the next 30 years after they took it over they pushed out everybody else who tried to get into the production of that kind of game. But they have no right to do that. Monopoly should be like chess and checkers. It should not belong to them or to anybody.

"As I traveled around the country talking to people who played the game in the early days, I acquired some of the original oilcloth boards. I've put them in my safe so Parker Brothers/General Mills can't get hold of them. They've gone around the country destroying any copies they could get their hands on in an effort to prevent the truth about the origin of the game from getting out."

Despite Parker Brothers/General Mills tactics, Anspach managed to sell 7,500 sets of Anti-Monopoly in 1974. The next year, 1975, after the favorable court decisions, he sold 202,000 sets in the US; 15,000 in Canada, in English and French versions; and 30,000 in Europe in four languages.

"We made no profit on these sales," Anspach laments, "because we have run up \$50,000 in legal costs already, and we owe the lawyers again that much."

There is hope in Canada, because we won our suit there. But General Mills is winning the litigation in Europe, where there is a climate more pro-monopoly.

"General Mills owns 40% of all games produced in Europe. They have ruined our chances of selling the game in Europe. They have six court cases against us going there, in every country where we have tried to market the game."

Having run into this kind of overwhelming interference, Anspach added a few sentences such as the following to the educational materials he packages into his Anti-Monopoly sets: "Typical monopolistic practice is to tie up new competitors in heavy legal costs."

That hardly begins to illustrate the point that the lawsuit between Anti-Monopoly Inc. and General Mills Fun Group is all about. The heart of the matter is laid out in *Monopoly and Free Enterprise* by George W. Stocking and Myron W. Watkins. Professor Stocking played Monopoly in Austin, Texas, in the early 1920s, when it was a folk game, as a fun way of teaching the evils of monopolism. He offered

to testify in the litigation against General Mills Fun Group, but the trial has been delayed and delayed until at last Stocking died of old age last year.

Here is an extract from his book that Anspach sent me along with a note, "Burt — This is what really bugs me":

"A large company with a formidable collection of patents and ample financial resources can impose an insupportable burden on a small enterprise by forcing it to defend its right to use techniques or to manufacture products that, as it eventually turns out, may be entirely in the public domain. Even the most scrupulous care



to avoid invasion of existing patent rights cannot render the small company immune from infringement litigation. For it costs as much — if not more — to defend an infringement suit as to prosecute it. A small competitor can stand the financial strain only so long before it succumbs to its more powerful rival.

"Even though the principal issue may be whether the government granted the patent improvidently, and even though the benefits of successful defense accrue to the public, a private business must bear the entire cost of defending an infringement suit. In this way the patent system plays into the hands of monopolies. It also imposes a one-sided and unfair handicap on competitive enterprises by obliging them, at their own expense, to defend the public interest in keeping an advancing technology open to common use — except for exclusive rights in bona fide inventions. If an inventor himself, or an alleged infringer, could obtain at public expense a judicial determination of the validity of any of the thousands of patents issued almost promiscuously by the Patent Office, it would deprive monopolies founded on patents of much of their power to perpetuate themselves."

If Anspach, a first-rate economist, realized that, so did his lawyers from Hall, Henry, Oliver & McReavy. Seeing a long battle ahead with trials and appeals costs, representing a client with limited funds against a giant corporation with unlimited funds for legal actions, the lawyers kept insisting and insisting that Anspach settle out of court like all the others have when confronting Parker Brothers/General Mills. When Anspach refused, he and the lawyers parted company and, on top of all other burdens, he had to switch law firms with a trial date pending. He experienced tremendous difficulty finding a replacement because he had no funds left (and this won't change until Christmas 1976 sales dollars roll in), and all the lawyers wanted big retainers. But last week the law firm of (Charles) Garry & (Benjamin) Dreyfus agreed to take on the trial work in the case at reasonable cost, while Robert Chickering (of the Oakland firm Warren, Chickering & Grunewald) remains Anspach's trademark lawyer and Berkeley councilman John Denton his corporate counsel.

All of this is draining Anspach and his partners of any profits on Anti-Monopoly, but Anspach is determined to go on, "just for the educational value if nothing else," as he puts it. In this way he carries on the work begun by the only true inventor of Monopoly, Lizzie J. Magie.

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—Gerda Penfold

Getaway summer classes

Sail on the bay, camp out with the Sufi Choir, till soil on a 100-acre ranch.



PHOTO BY RICK GROSSE

By K. A. Maszka

This summer presents a sterling opportunity to get smart while you get away from it all. You can hit the academic trail on a host of trips, camps, field studies and workshops available to Bay Area residents. For starters, you can mingle with the Shakespearean actors in Ashland, Oregon, till the soil at a 100-acre ranch/school in Zenia, California, practice and camp out with the SF Sufi Choir in Mendocino, or take refuge in a Zen training monastery at Mt. Shasta. Herewith, a survey of educational escapes available through local schools and other organizations, followed by a brief appendix of pedagogic diversions for the city-bound.

Sufi summer. The San Francisco Sufi Choir, "made up of individuals who use music as their sadhana," is sponsoring a two-week "Music Practice Camp" in Mendocino, July 10-24. Emphasis will be on "how to practice," with four hours of daily private and group sessions. The camp is geared to singers, string and wind players, poets, songwriters and composition students, but "all interested will be accepted." Adults only. Fee: \$200. For info: Halim Welch, Sufi Choir, 625 Post, Box 625, SF 94110, 285-4817.

Music in the meadows. Forest Meadows Center of the Arts offers persons 15 to 25 years old a chance to live and work for 15 days with internationally known performing artists. Faculty includes members of the Los Angeles Brass Quintet, the Atlanta Ballet Company Touring Ensemble and concertmasters from the San Francisco and Portland Symphony Orchestras. Situated on the 100-acre Dominican College in San Rafael, Forest Meadows has a limited enrollment; the deadline is May 15. Tuition of \$280 includes use of all facilities, room and board and admission to all concerts and classes. \$25 application fee. Call 457-4440.

Row your own. The Confluence Kayak School near the Stanislaus River gives weekend and week-long "Kayak Clinics" to teach skills of handling the boats. Fee covers meals, instructions, equipment and camping accommodations.

Saturday-Sunday class: \$110. Monday through Friday: \$225. Opens May 28. Make arrangements through Outdoor Adventure Tours, 688 Sutter, SF 94102, 776-3004.

Outdoor Adventures also represents Glenn Taylor's Windsurfing School. In two three-hour sessions you can learn the theory of wind dynamics, practice on the hydraulic dry-land windsurfing trainer and then hit the Bay for this hybrid of sailing, surfing, skiing and hang-gliding. Cost: \$40. Need wetsuit. Classes of two to three people.

To enroll or not to enroll. A study tour of the Oregon Shakespearean Festival, which includes prefestival seminars in SF and a four-day stay in Ashland, site of this dramatic event since 1935. After performances students will visit backstage and meet with actors and directors. Lectures begin June 24; bus tour July 3-7. Stay in the residence halls of Southern Oregon College. Through UC Extension, SF. Enrollments close June 3. Cost: \$200.

Fast French. Live in the Christian Brothers' Retreat House in St. Helena during this one-week intensive course in "La Maison Francaise." All activities conducted entirely in French. Informal conversation sessions, films, cooking demonstrations. Also swimming, tennis, hiking. August 15-21; \$310. Contact Judy Diehl or Ginger Richardson, UC Extension, SF, 861-6833.

Earth days. The nonprofit, 100-acre Six Rivers Ranch and School in Zenia, California, has an "Organic Gardening Workshop" in Bio-Dynamic French Intensive Gardening July 23-27. Fee: \$50. Throughout the year Six Rivers Ranch is a school for junior and senior high school students. In the summer youngsters ages 12-20 can live on the farm and participate in an eight-week ranch and outdoor program developing the farm, working in the garden and learning homesteading, arts and crafts. Summer participants share in tipi living, fishing and general exploration of the Six Rivers National Forest. Tuition: \$1000. Full session: July 7 through August 31. Write: Six Rivers, Star Route, Zenia, California 95495.

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continued from previous page

Mini getaway. Leave the driving to the chartered-bus driver and take this single-session field and lecture tour of historic Sonoma from De Anza College, Cupertino. Visit Glen Ellen, Jack London's house, the city home of General Mariano Vallejo, and the Sonoma Plaza. Lecture May 20; trip May 22. Fee: \$15.

East Bay high. Wander the mountains in your midst — Diablo and Tamalpais — with John Oliver Simon, local poet and naturalist, who promises lonely trails and incredible views. May 15 and May 22. \$20. Offered through Open Education Exchange, 6526 Telegraph, Oakland 94609, 655-6791.

Cacti country. Explore the "Little Known Northern Mojave" during this ecologic field study of such outlying areas as Warm Springs, Grapevine Canyon and Deep Springs Valley. Orientation meeting UC Extension, Berkeley, June 16; then meet at Bishop, California, June 25. Cost: \$175.

East Coast whirlwind. Ten days of "Music in the Berkshires," the Singing Hills of Massachusetts, visit encompasses the following festivals: the Berkshire Festival, the Jacob's Pillow Dance Festival, the Marlboro Festival and the Saratoga Springs Festival. Lectures, discussions and drop-ins by festival performers and directors. \$600 includes round-trip air fare. For details call Sue Melquist or Kathleen Lignell, UC Extension, Berkeley, 642-4141.

Agrarian arts. The Mendocino Arts Center is the site of two weekend literature conferences from UC Extension. "American Writers and the Environmental Crisis" looks at relevant writers from Thoreau to Gary Snyder; July 23-25. "Writers of the Sea: Melville and Conrad" includes reading the major works of these men and viewing some films made from their books; August 20-22. Fee: \$55 each.

Peninsula panel. Take the Southern Pacific down the peninsula for Canada College's "Workshop with Freelance Writers." Consistently published freelancers will discuss writing techniques and marketing hints. June 5, Fee: \$10; box lunch \$2.50.

Shadow Steinbeck. The "Monterey Peninsula Architectural Tour" combines slide-lecture and weekend tour of Cannery Row, Carmel Mission, Point Lobos State Park, San Juan Bautista. Field trip May 22-23. \$60 fee includes double

occupancy lodging and charter bus. College of San Mateo, 574-6446.

Trail blazers. Put your best foot forward and join Margot Patterson Doss on a series of six one- to two-mile walks in the newly created Golden Gate National Recreation Area. Sites include the Pacific Coast Trail, the Matt Davis Trail and Baker Beach. Thursdays, July 8 to August 12, \$50. UC Extension, SF.

The wetter the better. Four days of white water rafting on the Rogue River, Oregon, May 22-25 from Lavender U., the gay alternative school. Trip leader Larry Kratzer suggests this trip for intermediate rapids runners. Cost: \$130 includes all rafting equipment and meals. For reservations call Kratzer at 431-1754. Other Lavender U. getaways: backpacking, men's weekend in the country and outdoor mantra chanting. Lavender U., 771-1450.

Sane safari. The only shooting allowed on this 23-day expedition is with a camera, according to organizers of Forum International's "Man/Animal Equation." This nonprofit educational group promises you will see lions on the hunt, find elephants in the open acacia woodlands and visit African tribespeople in Kenya and Tanzania. July 16-August 7. Fee: \$1320 plus airfare. Other guided tours include a journey through the Valley of the Nile, an exploration of Iran and an overview of the major shrines and archeological sites in Jordan and Israel. For itinerary: 2437 Durant #208, Berkeley, California 94704, 843-8294.

Pan for gold records. The Family Light Music School of Sausalito is holding its first music camp in the Gold Country at Snow Mountain Camp, Nevada City, California, August 29 to September 4. Daytime workshops on ear training, songwriting, performing and such. Evening jam sessions, concerts and sing-alongs around the campfire. Cost: \$150 includes meals and outdoor activities. For further info call 332-6051.

Sail away. If you can stay afloat in the water for ten minutes you can qualify for Skyline College's "Sailing" course on the San Francisco Bay. Instructors Bob Peterson and Howard Sundberg use their own 24- and 28-foot sailboats for seagoing classrooms. Five sessions. Fee: \$38. Saturdays, May 8 through June 5.

Broadway limited. Bernard Weiner, drama critic for the *Chronicle*, will lead a week-long

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High camp. Berkeley residents are given top priority for registration to Echo Lake Camp, above Lake Tahoe, operated by Berkeley's Department of Recreation. In addition to regular recreational activities the camp will offer a program in environmental education covering back-country survival techniques, plant and animal identification and bird watching. Berkeley Rec also operates Toulumne Camp near Yosemite. Daily rates to both camps include meals, lodging and use of camp facilities; about \$10-\$12. Register now through May 21. For rates and info call 644-6520.

San Francisco residents and nonresidents can now make reservations for Camp Mather, near Yosemite, operated by the SF Rec & Park. Daily rates for adult residents: \$11; adult nonresidents: \$13; children slightly less. Call 558-4268.

Head trips. The Nyingma Institute of Berkeley offers seminars and retreats in Tibetan Buddhism studies conducted by founder Tarthang Tulku, Rinpoche, a high lama of the Nyingma Sect. Retreats \$100 a week or \$14 a day. Call 843-6812.

Meditate at Shasta Abbey, a Zen training monastery, and study Soto Zen Buddhism. August 14 to 21. Charge: \$160, UC Extension, Berkeley.

Summer courses in Buddhist and Western traditions of art, philosophy, religion, psychology and science at the Naropa Institute in Boulder, Colorado. Faculty includes Allen Ginsberg, Anne Waldman, Chogyam Trungpa. For a catalog contact Allan Novick, 2059 Bush, SF 94115, 931-5314.

The Sivananda Yoga Vedanta Centers International, a nonprofit spiritual organization founded by Swami Vishnu-Devananda, supports a yoga camp in Quebec, Canada; a retreat in Nassau, the Bahamas; a farm in Grass Valley, California; and a ranch in Woodbourne, New York. All are strictly vegetarian, and the brochure stresses, "These camps and retreats are not resorts. . . . Meat, alcohol, coffee, tobacco and all forms of stimulants and narcotics are strictly forbidden." Rates vary. For info write the Headquarters, Sivananda Ashram Yoga Camp, 8th Avenue, Val Morin, Quebec, Canada J0T 2R0.

A meditation camp led by Pir Vilayat Inayat, master and scholar, will be held in Mendocino from June 12-25 by the Sufi Order. This is the first time the master has lead such a group on the West Coast since 1972. Theme centers on retreat practices. Open to all. Cost: \$154. Contact Halim Welch, 285-4817.

If you can't get away from it all, here is a sampling of classes available for summer city dwellers:

Tuition free. The city of San Francisco offers hundreds of adult/occupational classes, gratis, both day and evening, in schools and other locations throughout SF. Dabble in ceramics, sculpture or watercolors, brush up on typing, shorthand or English, learn how to drive an auto, follow the stockmarket or untangle that dented fender. You enroll by merely showing up at the class site; there is no preregistration. Students may register any time (space permitting, and with the consent of the instructor). Summer session July 1 through August 10. SF Community College Centers: Alemany, 750 Eddy, 885-5212; Galileo, 1749 Bay, 922-6620; John Adams, 1860 Hayes, 346-7044; Mission, 938 Valencia, 648-1415; Pacific Heights, 31 Gough, 626-0996; John O'Connell, 2905 21st

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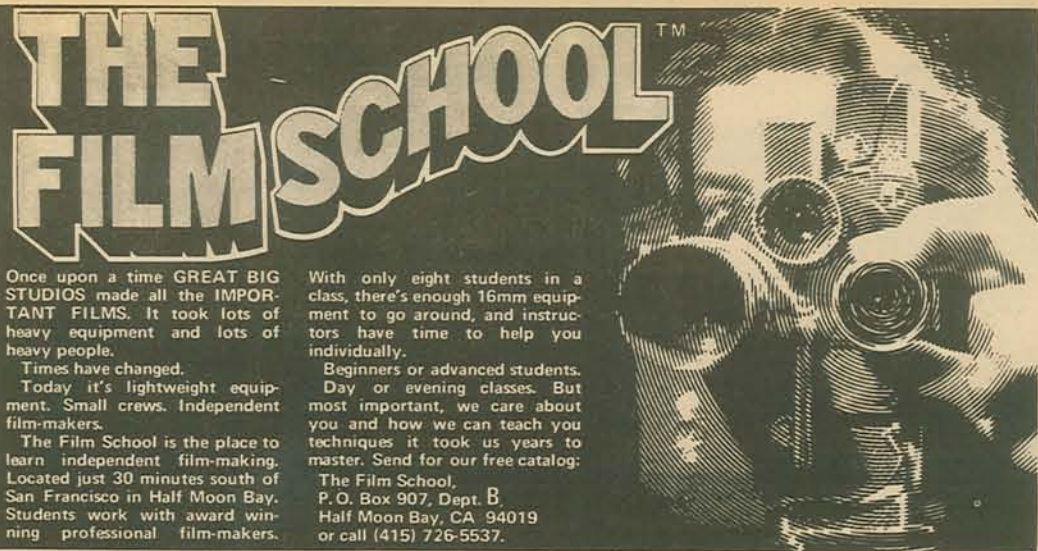
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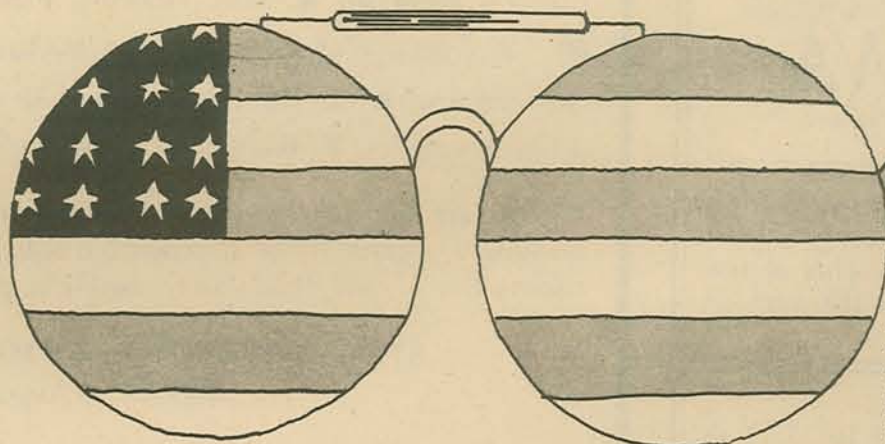
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continued from previous page

Street, 282-3100, SF Skills Center, 1311 Sutter,
441-1178. Check with individual schools to see
what they're offering.

Record yourself. Blue Bear Studios offers a
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cludes lunch. Alternate weekends. Call 543-
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Act on it. Theatre of Man, 807 Noe, SF,
has a variety of courses for people interested in
theater training: physical theater, acting funda-
mentals, advanced acting, mime and voice.
Open registration will take place Sunday May 2
from 2 to 5 pm. Fee: \$80 per course; \$72 for
each additional. Some partial scholarships avail-
able. Call Cecile Leneman, 285-3719.

Darkroom diversions. The San Francisco
Center for Visual Studies has put together
Saturday seminars in photography and silk-
screening. Courses: basic photography (bring
camera and film), July 10, July 31 and Aug. 21;
color photography, July 17 and Aug. 7; silk-
screening workshop, July 24 and Aug. 14. All
equipment provided in latter classes. Cost:
\$25 per seminar if paid seven days prior to
starting date. Info: 285-7114.

Whirl with Werblin. The Footloose Dance
Company presents Ruth Werblin, Antioch
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in action-theater beginning May 6. Open enroll-
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many you take. Classes on Tuesdays and
Thursdays from 9:30 am to 11 am at Cat's
Paw Palace, 2547-A 8th Street/Dwight Way,
Berkeley. Call: 845-8615.

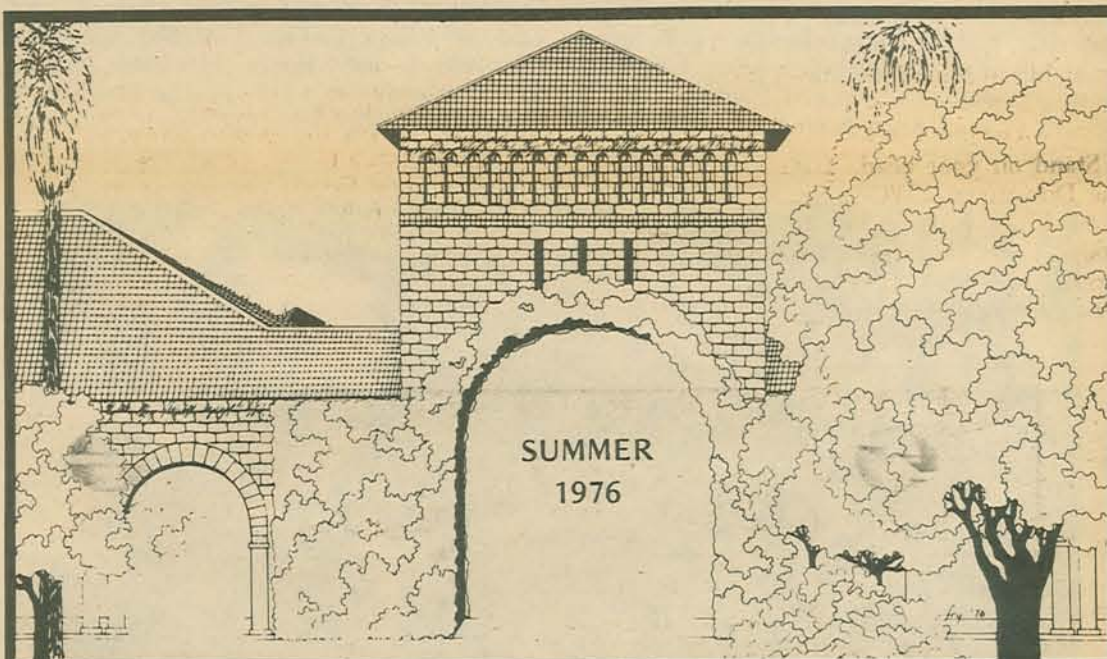
For women only. Breakaway, 434 66th St.,
Oakland 94609, the East Bay skills center
for women, offers a wide selection of classes
this summer. The curriculum isn't firm yet,



PHOTO BY RICK GROSSE

but it should be comparable to the spring
session of some 80 classes, including carpentry,
auto repair, rock climbing, massage, ceramics,
belly dancing, juggling, bookkeeping and photo
silkscreening. Catalogs will be available after
June 2 at the SF Women's Centers, Berkeley
Women's Center and A Woman's Place Book-
store in Oakland. Registration is Sunday June 20
from 3 to 4:30 pm at Unitas House, Bancroft/
College, Berkeley. Courses are \$3 each if you can
afford it, but free vouchers are available on
request. Contact Laura, 524-3692.

The ultimate escape. "Classical Universal
Horror Films" is a class taught by Steve Run-
yon and Bob Bookbinder at the University of
San Francisco. Among the films to be shown
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stein*, *Son of Frankenstein*, *House of Dracula*,
House of Frankenstein, *Frankenstein Meets the*



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John Warner, film student, and the rushes of the new film he produced through the SF Art Institute.

*Note to H. L. Mencken:
They're offering yoga at
the Downtown YMCA.*

Wolfman and Abbott and Costello Meet Frankenstein. The class runs from 1-4 pm on Tuesdays and Thursdays from June 21 to July 29. Cost: \$224 (four units at \$56 each). 666-6767.

Horse around. Lifeschool, the Open University, offers a course in horseback riding for city slickers interested in the basics of riding and caring for the beasts. Instructor Annette Valdez has shown prizewinning horses throughout California for more than ten years. Two sessions available: Wednesdays, May 5 through May 26 or June 9 through 30. Fee: \$30 plus \$5 horse rental each class. For info: 552-1060.

Stand on your head. Yoga for everyone at the Downtown YWCA. Spend an hour once a week doing something for your head and body. Wednesdays beginning June 16 for seven weeks. Members \$14, nonmembers \$17.50. Pick up catalog of classes for all YWCA locations at 620 Sutter, SF.

Guide to summer film schools

By Michael Keating

An old saying in cinema circles has it that if you want to break into the film business, you'd be better off carrying coffee for a director like John Schlesinger than getting a master's degree from a film school. However, in recent years the occupation of filmmaker has become accessible to more people through the growing use in the industry of smaller, less expensive 16mm equipment. Many artists who might previously have gone into painting or design are now expressing themselves on film.

This summer the schools listed below will offer programs in film education ranging from a lecture series on the science fiction film at UC Extension to an intensive workshop at the Berkeley Film Institute. These courses will provide you with a good introduction to the school in case you're considering year-round study. Be advised: It's always a good idea to talk to students at the school you're thinking of attending to make sure the school provides all the practical production experience that its catalog promises.

The Film School, Box 907 Half Moon Bay 94019, (415) 726-5537.

Started in 1968 by filmmaker Lawrence Booth, the Film School offers personalized instruction in all aspects of 16mm production. What distinguishes this school is that the facilities used by the students are actually part of a working production studio (Lawrence Booth Films), and the students not only get to work on their own films but also see professional work in progress. If you want an in-depth, no-nonsense approach to film production with a lot of practical production experience, you should check it out.

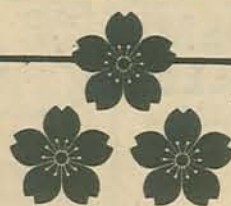
Summer session begins June 21.

San Francisco Art Institute, 800 Chestnut, SF 94133, (415) 771-7020.

The most interesting plus here is the faculty, which includes such "underground" film notables as George Kuchar (his brother Mike shows up sometimes as well), Larry Jordan and Gunvor Nelson. The courses cover all aspects of 8mm and 16mm production (sound, editing, lighting and such) as well as film history and criticism. The school offers both a Bachelor of Fine Arts and a Master of Fine Arts, but you don't have to be enrolled in a degree program to take courses. The Art Institute is also host to the Canyon Cinematheque, the premier West Coast showcase for independent cinema.

This summer the Art Institute will begin classes on June 7. Al Wong and Mike Kuchar will teach production courses, and Scott Bartlett, a noted local filmmaker, will hold a production workshop in the woods of Marin county. On July 5 a second series will begin with a re-

continued next page



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continued from previous page

peat of Bartlett's workshop and two production courses, taught by Al Wong and George Landau.
San Francisco State University, 1600 Holloway, SF 94132, (415) 469-1629.

Semiotics. Visionary cinema. Cinematheque management. These are but a few of the subjects offered by the film department at State. Here we have the largest film school in the Bay Area, which offers both a B. A. and M. A. in film along with an interdisciplinary "creative arts" major. Its faculty members, starring James Broughton, noted pioneer of independent filmmaking, have wide-ranging backgrounds in both production and nonproduction skills. State is the best place to learn a lot about film in a definitely academic environment.

State's summer session begins June 21 and runs till July 30 (register by June 11). This summer they are offering an introductory production course, a film-writing course and courses on women's and political films.

City College of San Francisco, 50 Phelan, SF 94112, (415) 587-4272.

Here is a real bargain. A two-year program of studies in all aspects of film production, and tuition is free to SF residents (you pay for materials). Upon completion of the program, students who have attained a B-minus average or higher are awarded a Certificate of Achievement in Cinematography. The department of cinematography gives recommendations and tries to find jobs for these students. Besides technical courses in production, the department also offers courses in film history.

City College is offering two courses in cinematography this summer, from June 21 to July 30.

Academy of Art College, 625 Sutter, SF 94102, (415) 673-4200.

The Academy of Art College, like the Art Institute, is primarily an art school. If you enroll in a degree program here you should be prepared to take some courses in drawing and color besides your film courses. Courses at the Academy include basic production, sound and lighting as well as animation and editing courses. The Academy also offers a Cooperative Bachelor of Fine Arts degree in conjunction with the University of San Francisco. Part-time and nondegree programs are also available.

Summer session runs from June 14 to July 24. You can register beginning May 3. Courses include animation, beginning production and film appreciation.

Berkeley Film Institute, 2741 8th St., Berkeley 94703, (415) 843-9271.

The pick hit of the summer season: Film Craftsman '76, a basic but intensive 16mm workshop that will run from June 21-July 24, 9 am to 6 pm, Monday through Saturday. Cost: \$625 (all equipment and materials provided). The unique thing about this workshop is that the students will participate in the production of an actual film which, when completed, will be sold either to a film distributor or to television.

The Institute will then offer an intensive two-week workshop (Aug. 2-13) in advanced cinematography taught by

Robert Primes, a Hollywood cinematographer. Cost: \$275 (all equipment provided).

The Film Institute faculty includes David Elkind, Lenny Lipton (author of *Independent Film Making*) and Lauren Kusmider. By allowing students to work on an actual production rather than the lowly genre of the "student film," they provide an opportunity to get some real film credits.

This summer the University of California Extension is offering courses in science fiction film (July 13-Aug. 17), a videotape workshop (Aug. 7-14), an 8mm production course (June 21-22, 28-29), a course called Making a Living in Film (June 12-13, 19-20), taught by Charles Barbee, a successful Marin county filmmaker, and one called Teaching Filmmaking on a Shoestring, which begins Aug. 9 and runs for a week. Courses run approximately \$70. Call 642-4111.

Other instruction in film can be had through the various "open" universities (Lifeschool, Heliotope and such) as well as private filmmakers who often advertise for willing students. You might also try the College of Arts and Crafts in Oakland (653-4118). Their summer session begins on May 17 and runs for five weeks. They are offering one course in synch-sound filmmaking and two courses in film animation.

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Back in the sleeping bag, round about daaron, laughing at that dissimulating waddle, you listen for your loneliness warming up it doesn't make a sound.

—Don McClelland

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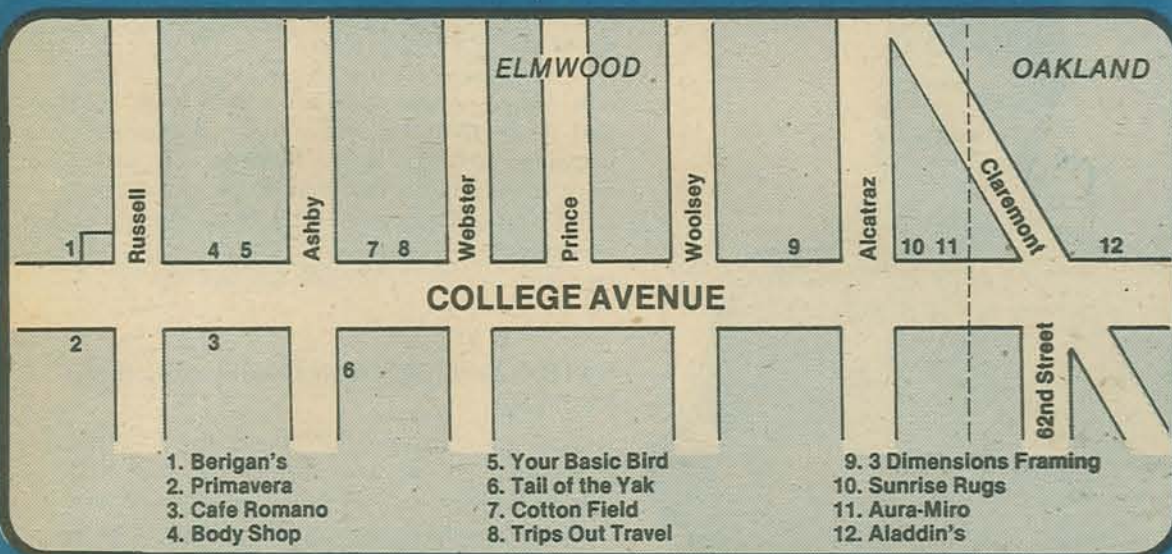
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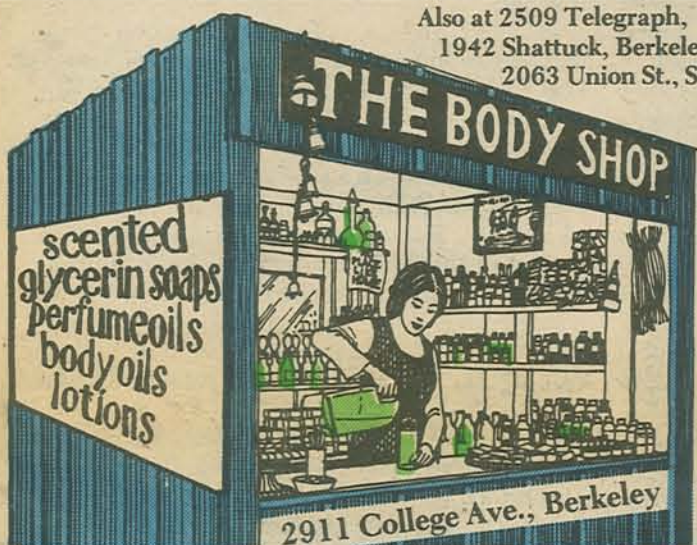


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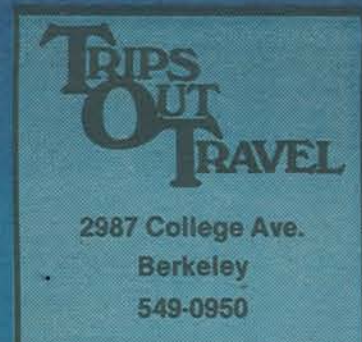
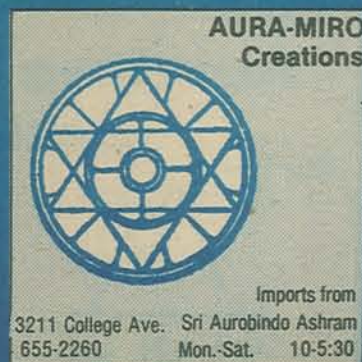
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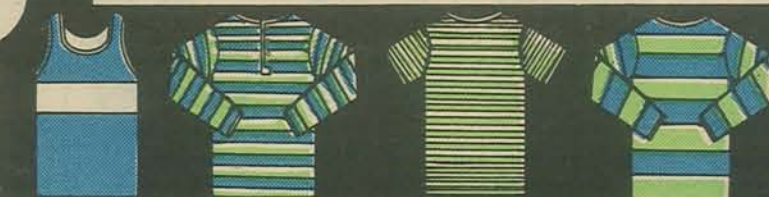
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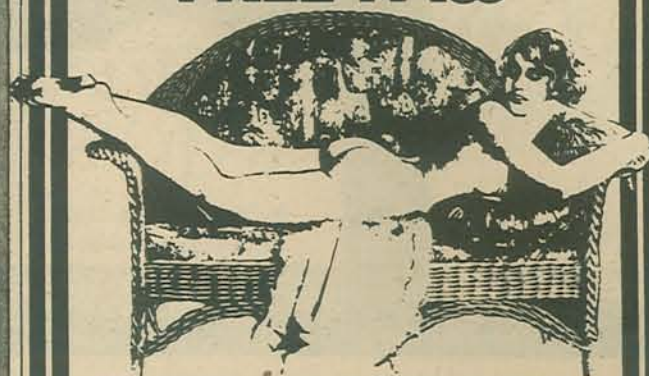


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Merl Saunders: his greatest vocal attribute is his ability to sound pleasantly demented.

MERL SAUNDERS: You Can Leave Your Hat On (Fantasy F-9503).

For many years, Berkeley's Fantasy Records has been one of the classiest jazz labels in the business. So they really ought to know better than to release albums like this. Merl Saunders is a solid and often interesting keyboard player. He works great as a sideman, but he has neither the strength nor the imagination to front a serious jazz-funk band. Nor can he sing, as he attempts to do on five of this album's eight cuts. Boy, can he not sing. He reminds me of Henry Kissinger; every time he opens his mouth I want to run for cover. On only one song, the title cut, is his vocal anything but embarrassing, and that's only because his ability to sound pleasantly demented, as the Randy Newman composition requires, outweighs his inability to stay in tune.

Veteran reedman Martin Fierro, who might have provided the spark that Saunders used to get from Jerry Garcia, is strangely reticent; the only times he really comes out are with a burning sax solo on the title song and with some very nice flute work on King Curtis's "Teasin'." Saunders, too, lays way back, seemingly much more inclined to sing badly than to play well. Not until the last song on the album, the jazz standard "Bahia," does he even hint at what he can do on the keyboards.

You Can Leave Your Hat On contains the kind of music that would no doubt be highly entertaining played live at a small club. But it just doesn't stand up on record.

LAURA NYRO: Smile (Columbia PC-33912).

There's a big difference between a good poet and a good rock poet, as this album proves. The best rock poets — Dylan, Patti Smith — and the most expressive songwriters — Paul Simon, Joni Mitchell — use words as much for their sound, their feel and their cadence as for their actual meaning; a rock song just goes by too quickly for much in the way of symbolic depth. Nyro doesn't seem to understand this. Her lyrics are very consciously poetic, but at the same time they're singularly uncommunicative. They often work well on paper, but seldom work as lyrics.

Smile is Nyro's first album in more than four years, and you'd expect the she'd have a lot of solid material stored up for it. But she doesn't. Her earlier albums were based almost entirely on two or three melodic figures used over and over again, with only minor variations. And after all this time, she's still using those same figures — though never with the effect she attained on songs like "Eli's Coming," "Stoned Soul Picnic" or "Sweet Blindness."

You get the feeling there's some kind of extreme emotional intensity behind Nyro's work, but it just doesn't come across. "Money," a song obviously about pain and suffering, doesn't create the slightest empathy for her hurt. She seems so wrapped up in her intensity that she can't begin to communicate — I've known rocks with more emotional appeal. And sometimes

you wonder if there really is anything behind her facade. I may not know enough about Laura Nyro's life to judge her personal songs, but I know cats, and I've seen Purina commercials that communicate the essence of cats far more insightfully than "The Cat Song." It happens to be one of the most appealing tunes on the album, but is there anyone in the world who didn't know that cats like to purr and eat? That's about all the song has to say.

Credit where it's due: Nyro is a spectacular and unique singer. But her music is so cold and dense that she seems to be deliberately warning you to stay away. It's usually regarded as progress when a musician stops writing pop tunes and gets serious. But Nyro was better off before. □

NATIONAL LAMPOON: Goodbye Pop (Epic PE 33956).

Nobody can win 'em all. Not even the National Lampoon. You should not let the fact that they've had several very funny previous albums delude you into thinking that *Goodbye Pop* is a very funny album. It's not.

Like most any satirists, the Lampoon folks' arsenal includes both a scalpel and a sledgehammer. In their earlier works, *Lemmings*, *Radio Dinner* and *Gold Turkey*, perhaps they used too much sledgehammer and too little scalpel, but at least they used something. Their tool kit must have been locked when they made this one.

In songs and in skits, the Lampoon beats mercilessly upon that same old dead horse, Pop Excess. Hey, did you know that there are some things about rock 'n' roll that look a little outlandish in retrospect? Yeah, no kidding! Here, let me tell you a joke about it...

Of course, ridiculing excess is the essence of parody. But the parody on *Goodbye Pop* is so thin that you're never absolutely certain they're not serious. Each parody is based on a single joke. Like "Southern California Brings Me Down." That's supposed to be Neil Young. Get it? Ha ha. Whoopee, as Johnny Carson used to say.

With good satire, I could describe exactly what happened and you'd still want to rush out and hear it for yourself. And you'd laugh when you did. If I told you what happened on *Goodbye Pop*, that would be it. Because the one joke that each parody is based on isn't even funny the way the Lampoon's one-jokes used to be. Bob Dylan selling protest oldies on late night TV was hilarious. An obnoxious record company A&R man pushing whaling songs as the wave of the future is not.

Don't get me wrong — I wouldn't be surprised if you laughed heartily throughout your first listening to *Goodbye Pop*. But I'd be amazed if you even thought about playing it a second time. A lot of comedy records are like that, but good comedy records — the kind that Fire-sign Theatre and Richard Pryor and, in the past, the National Lampoon, put out — aren't. I guess you gotta take your laughs wherever you can get 'em these days, but this is still a disappointing album.

THE OUTLAWS: Lady in Waiting (Arista 4070).

The Outlaws had a brilliant idea. Combine the leathery instrumental work and the razor-edged guitars of Southern rock with the high harmonies and melodic hooks of L. A. country rock and there'd be no stopping them, commercially speaking. And damned if they don't have the formula down pat. A little too pat. Like the Eagles, they do everything right. They don't miss a trick. They've got more hooks than a bait and tackle shop. But unlike the Eagles, they can't quite get it off. They bring you right to the peak and then leave you there. Now, that's no small feat — most bands don't even take you that far. But it's frustrating going that far and then not going all the way.

Lady in Waiting is an appealing record, well conceived and well executed from start to finish. It's considerably more substantial and less brazenly commercial than the Outlaws' first album. The material ranges from basic Southern boogie with Poco-style vocals to smooth, mellow ballads. At least half the cuts could be hit singles, on AM or FM. It's a hard record to dislike, but it'd be so much nicer if they'd just learn to rock a little more. ■

A night at Major Hoople's

Three Basque family-stylers with hotels attached



Marie, Louis and David Elu preside over Elu's Basque Restaurant.

Once upon a time, going to a Basque family-style restaurant was a lot like going to Major Hoople's boardinghouse for dinner. The people on the staff were all related, forming a family hierarchy where father was the proprietor and bartender, mother cooked in the kitchen and the children served the food. The various courses were served in tureens or on large platters from which the diners, seated together at long communal tables, would help themselves and pass on the remainder. Sometimes there'd be a menu, as often not, and the dishes would change little from day to day, except for the entree. Wine would be included in the price of the dinner and kept flowing within reasonable limits. And the price, as a result of the lack of frills and stew-pot cookery, was blessedly low — legendary are the days of the North Beach dollar dinner.

Today, of the city's eight French- and Spanish-Basque restaurants, three are still connected to hotels, where you can expect the boarders to take their meals in the dining room with you. Don't expect the Basques to sit at your table and make the meal more colorful, though — they're not hired to do that and tend to grumpily arrange themselves in a splinter group at a corner table.

No one knows exactly who the Basques are or where they came from. One theory has them as the original Iberians. The biting, fractured syllables of the Basque language, Euskera, are not even vaguely similar to the sounds of Castilian, Catalan or even Portuguese. Basque, in fact, doesn't seem related to any other language on earth.

Yet as different and isolated as the Basque language and customs may be from the rest of Spain, Basque cooking is very Spanish in its use of sauces, garlic, olive oil and fish. And Basque dishes can be found on almost any Spanish menu, usually followed by the phrase *a la Vasca* (in the Basque manner).

The ability of the Basques to consume food in quantity is legendary: supposedly two Basques can eat an entire roast lamb between the fowl course and the cheese. You won't be called upon to duplicate that feat, but you certainly won't be hungry when you leave the table at any of the Basque family-stylers.

Basque Hotel, 15 Romolo Pl. (off Broadway), SF, 398-1359. Tues.-Sun. 5-9 pm. If you raise your eyes above the neon clutter at Broadway and Columbus, you'll notice a small sign just above the razzmatazz for the Hungry i, proclaiming "Basque Hotel — Family-Style Dinners." Follow your nose up the alley till you reach the lighted wooden Basquero in front of the hotel, and enter. You'll find yourself in a large wood-lined room with Basque scenes on the walls — jai alai games, sheepherding, dancing at festivals like San Sebastian's Day.

Sauveur and Anna Anchastechaliar run this largest of the Basque restaurants, with seating for some 125 diners. They'll ask if you want to sit at one of the small tables or at a long table with others. Opt for the communal table. It adds a tasty ambience to the delicious carrot potage, the crisp lettuce salad inundated with red wine vinegar and whatever the entrees

of the night are (Basque dinners have two main courses).

On one recent evening, *bouchee a la reine* (sweetbreads in pastry shells) and chicken in garlic sauce were served with some of the very best French fries in town, perfect for sopping up the garlic sauce. After the complimentary wine was drunk, coffee was served in the wine glasses, along with process gruyere and navel oranges. Total cost: \$4.75.

Hotel Obrero, 1208 Stockton (near Pacific), SF, 986-9850. Wed.-Sun. 6:30 only. The Obrero is far and away the most authentic of the remaining family-stylers. Run by Pierre Goyhenetche, who tends the tiny bar and carouses with the customers, his wife Catherine, who tends to the kitchen, and their daughter Mary Ann, who serves the tables, the Obrero has one serving per night, at 6:30 pm sharp. Reservations are essential. Wine is included in the \$4.50 tab and flows endlessly — the Goyhenetches hate to see an empty glass.

They use recipes from the village of Urepel, high in the Pyrenees, and you share all dishes with the strangers at your table (who rarely remain strangers for long, not with the wine flowing freely). The meal wanders through a delicious vegetable soup; rice and ribs or spaghetti with meat sauce; a chilled green salad; entrees ranging from an oxtail stew to roast lamb, sweetbreads, pig's feet or pork chops; Swiss cheese and apples or oranges; and, finally, wine glasses filled with coffee, laced with brandy for 50¢ extra. The Obrero is certainly one of the friendliest restaurants in town: "Ongi Etorri" says the menu is Euskera, which means "Welcome!"

Elu's Basque Restaurant, 787 Broadway (near Stockton), SF, 986-9646. Tues.-Sat. 5:30-9 pm. There's a sign at the entrance to the dining room at Elu's that fiercely states: "Warning: Wait for the waitress to seat you." You won't have to wait long in this friendly Spanish-Basque restaurant, run by Louis and Marie Elu, and dating back (as the Hotel de Espana) to just after the Fire. If you have to wait, walk over to the small bar above the dining room and try a Basque Punch — grenadine, Amer Picon or Amer Segalas (a liqueur of African and Spanish orange peels, quinquina bark and gentian roots) and soda over ice with a layer of brandy floated across the top.

That should prime your appetite to really dig into fine salami and celery appetizers served with an oniony shrimp-and-potato salad. Ignore the worthlessly thin spaghetti soup and go on to the hot garbanzo beans and beef tongue in mushroom sauce, or the sweetbreads *vol-au-vent*, followed by the main course of soft-as-butter garlic chicken, veal in mushroom sauce, or, on Friday, rock cod or squid in its own ink sauce. Dessert is chocolate or vanilla ice cream and coffee. Dinner costs \$3.75, with a fifth of house burgundy at \$1.50.

(Next week: Will success and elegance ruin the Basque restaurant? A look at the Basque eateries that have come out of the hotel closet and into the cafe.)



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A garden grows in L.A.

A Garden in Los Angeles, by Bob Eisele, the Breughel Project, the Old Mills Place, 3375 Sacramento, SF, Fri.-Sat. 8:30 pm, Sun. 7:30 pm, through May 16. Adm. \$3.50. Info. 386-7104.

Henry Miller says in his book of essays *Stand Still Like the Hummingbird* it's not "bad" works of art he "deplores" so much as mediocre creations. Mediocrity, he says, is "harmful because it is produced by automatons for automatons." Bad art, on the other hand, can be provoking. Viewed from this perspective, the impressive incompetence demonstrated in the current production *A Garden in Los Angeles* might give Miller a tingle of perverse stimulation — a tingle heightened by the fact that this raw piece of dramatics just happens to have been inspired by an episode in Miller's life.

Local playwright Bob Eisele gleaned at least the core idea for *Garden* from Miller's stormy relationship with June, Miller's second wife. Miller and June were married from 1924 to 1934, and it was during the early years of their relationship that Miller, strongly under his wife's influence, was to discover his abilities as a writer.

June Miller, perhaps bisexual and certainly a highly imaginative, volatile creature, appears as Mona in Miller's trilogy *The Rosy Crucifixion*. June is also mentioned frequently and with great affection in the diaries of Anais Nin (Nin was a friend of the Millers at that time). June, Nin recalls, lived by her "impulses." Capable of exalted fantasies, June also had, says Nin, "the power to descend to the greatest vulgarities." When Nin last mentions June, in the 1950s, June is in a mental institution.

Essentially, Eisele's fictionalized drama maintains that Miller made his emergence as an artist through the "sacrifice" of June. *Garden* is based on a real incident in the Millers' life, a time when a woman friend of June's came to live with the couple. The play speculates on



PHOTO BY NOVA HATAY

Patrick Meyers, Alice Travis and Jessica Epstein: three the playwright has ten green thumbs.

what happened among this steamy menage a trois whom Eisele calls "Hank" (Patrick Meyers), "June" (Alice Travis) and "Joy" (Jessica Epstein). Although at the time of this particular imbroglio Miller was still living in New York, Eisele sets the play in Los Angeles, with his "dark holy family" (as Eisele terms them) battling it out in a seedy atmosphere of doom and decay — an atmosphere in keeping with Miller's contention that "the creative spirits in our midst are condemned from the start."

Eisele, with remarkable lack of skill, manages to turn this fascinating material into a dreary mishmash. Some of his problems may have come from the group-grope method of creating

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therapy.

At one point Hank throbblingly threatens, "I'm going now, June, but I'll be back, I'll be back." When he does come back (from the grocery store as I remember), his rival Joy hisses at him, "You defile the world because then you can say you know it." Meanwhile the quavering June, the object of everyone's affections, tries to hang on to her illusions, which Eisele reduces to an elaborate cover-up for some childish prank she's trying to forget (like killing her parents).

The trio of skilled actors deliver their gunky lines with passionate conviction, but only Alice Travis, as June, manages to give her role some convincing emotional life. The production, however, does have its interesting aspects. Designer Don Button has turned an old Sacramento Street parochial-school uniform factory into a little bit of lovely L.A. Helped along by the hovering ghosts of sacred pleated school skirts, Button transforms the entire space into a stage set. There's dirt in the garden, gravel on the driveway, a genuine car in the "garage" and "Rio Mar Vista" emblazoned on a wall made of sparkling stucco. What they need now is a layer of heavy smog and a neglected swimming pool.

It's all very clever, but so is Walt Disney's animated Abraham Lincoln, or Madame Tussaud's Wax Museum. Art doesn't need to recreate reality; it makes its own worlds — a distinction the progenitors of *Garden* try to ignore.

As a final clue to the mentality of this concoction, I offer a few tidbits from the program notes: "We wish to thank the people of the great city of Los Angeles," it says in cold print, "without whose cooperation this production would not have been possible." Then on the back of the sheet, embedded warmly in asterisks, are "Congratulations and best wishes from MOBIL OIL." Well, with friends like that, *Garden* can certainly toddle along without my encouragement. □

Short take: the *City Center Joffrey Ballet* will make its annual SF visit June 2-6. This may seem like a long way away, but tickets will go fast, and if you want to see them you should hustle. The opening night program will include Twyla Tharp's *Deuce Coupe II* and Kurt Jooss's *Green Table*. For info, call 431-5400. ■

skilled actors in search of a coherent script. Unfortunately,

Garden. The press release states that Joseph Broido, *Garden*'s producer and director, was looking for a three-character play and commissioned Eisele to write such a work. Broido reports that "every 20 pages or so" Eisele would bring the script in "for discussion and feedback." Unfortunately, that feedback from director and actors didn't make for coherence, and Eisele's final script feels as if each of those 20 page bundles was simply stuck together with scotch tape. The play jerks and jolts along full of false climaxes, rampaging free-ways, sodden symbolism, a dab of bare breast, a smidgen of voodoo and dialog that sounds like a cross between a soap opera and group

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MINI-REVIEWS

The Adventure of Sherlock Holmes' Smarter Brother

Gene Wilder wrote, directed and stars in this disjointed but amusing comedy, which involves Marty Feldman as a man with a "photographic memory" for conversations, and Madeline Kahn as a music hall performer whose life is threatened by the wicked Professor Moriarty (Leo McKern). Dom DeLuise is on hand as an opera singer who agrees to turn over important state papers to Moriarty during a performance of *A Masked Ball*. Surprisingly, the only performer who isn't funny to watch here is Wilder himself. It seems that Wilder's secret desire was to be a sexy, romantic leading man and in the middle of his own wacky comedy that's the part he's given himself. (Empire III, SF; UA IV, Berk.; Hyatt II, Burlingame; Serramonte III, Daly City) —L.P.

All Screwed Up

Made between *Love and Anarchy* and *Sweet Away*, Lina Wertmüller's *All Screwed Up* is a speedy little soap opera about a group of young people who come to Milan from the Italian countryside and find the big city not entirely to their liking. One of them becomes a hooker, one a thief; one a fascist thug and so forth. From time to time, Wertmüller throws a Marxist slogan into her dialog, and there are vague hints that all the degradation and suffering is economically determined, the result of capitalist exploitation, but this is film-flam. Wertmüller could have made exactly the same film about a group of Ukrainian peasants who find themselves at the mercy of Moscow's big city life. Wertmüller is an immensely gifted filmmaker, and much of *All Screwed Up* is dazzlingly well made; it's just that she isn't the philosopher-queen her admirers fancy her to be. (Lumiere, SF; ACT II, Berk.) —L.P.

All The President's Men

Even if you loathe the politics, want to forget Watergate and think of Robert Redford as just another pretty face, director Alan Pakula's edge-of-the-chair, Washington-Post-tells-all thriller will keep you riveted. Redford and Dustin Hoffman project just the right abrasive quality that made reporters Woodward and Bernstein uneasy bedfellows, and the rest of the stellar personae (Jason Robards, Jack Warden, Martin Balsam and Hal Holbrook, for starters) make up not a collection of cameo roles but a perfectly cast assemblage of faultlessly intermeshing talent. Their efforts add up to two hours and ten minutes of total enthrallment — not bad, considering

you already know how it all comes out. (North Point, SF; Showcase Oakland; Cinema I, Corte Madera; Redwood, Redwood City) —Z.J.

The Bad News Bears

The bad news is only in the title — the good news is that director Michael Ritchie has hit one out of the ballpark in this baseball-grounded story of switching losers into winners. Tatum O'Neal strikes one for feminism, but it's unfair to single her out, because every one of the tykes on this team scores a hit. Walter Matthau pops up as a diamond-in-the-rough, minor-league struck-out coach who looks as if the game has been played over him, and it's safe to say you'll have a ball with this little-league microcosm of adult behavior. Not only does it never allow sentiment to lapse into sentimentality, but it hits home on a lot of unexpected bases. (Regency II, SF; Oaks II, Berk.; Parkway II, Oakl.; Northgate, SR; Plaza I, Daly City) —Z.J.

Companero

Avenue of the Americas

Shown in tandem, this documentary duo takes an emotional/factual look at Chile and the assassination of its president, Salvador Allende, in 1973. *Companero* is the story of folksinger Victor Jara's one-man vocal crusade in support of Allende, and his subsequent capture, torture and death at the hands of the military. Much of the film focuses on his English widow as she describes the martyrdom of this charismatic, Dylanlike Chilean, but, unfortunately, during these segments the sound track is distorted and some of the poignancy is lost. Viewed as a prologue to *Avenue of the Americas*, however, it provides an intensely personal aspect of political struggle. *Avenue of the Americas* is a highly informative account of US involvement in Latin America, with ITT and the CIA playing starring roles. Televised statements by prior US chief executives are contrasted with actual events — John F. Kennedy and the Bay of Pigs, Lyndon Johnson and the invasion of Santo Domingo — and scattered among the graphic scenes of pre-Allende misery, grinding poverty and exploitation are interviews with Daniel Ellsberg, former CIA agent Philip Agee and Laura Allende. The film is occasionally jerky and tends to run too long without narration, but the filmmakers leave no doubt as to their strong pro-Allende sympathies, explained in part perhaps by the film's dedication to its scriptwriter, Charles Horman, murdered by the military one week after the coup. (Roxie, SF) —Z.J.

Face to Face

Death, like taxes, is the certainty that has always tormented Ingmar Bergman. Here he expresses his fear through his protagonist, a woman psychiatrist. Her character is a gradual revelation

of that dreadful limbo of the mind when emotions have been inhibited to the point of irrevocably disconnecting outward behavior from the inner self. Unable to bear what is not happening to her, she attempts suicide. Semi-comatose, she goes back step by guilt-ridden step to the beginning of the emotional crippling and fear that stem from harshly repressive, this-is-good-for-you parental treatment. Bergman communicates his fear — and also his confusion, for the film is full of paths that lead nowhere, but the one sure and certain thing is Liv Ullman's brilliantly cathartic performance as the physician who cannot heal herself. (Surf, SF) —Z.J.

Family Plot

Alfred Hitchcock's latest movie starts out funny peculiar and ends up funny ha-ha. Sort of. But Ernest Lehman's script is so un-Hitched it isn't until halfway through that you realize all those trite lines were really supposed to be funny. Ha ha. The two separate but interwoven plots are devious without being exciting, and the film's only suspenseful moment comes in a careening, downhill, brakeless caridee that sweeps you round every cliff-hanging curve. Somewhere in the movie someone says, "The plan went off without a hitch." So, it seems, did the film. (Coliseum, SF; Geneva II, SF; California I, Berk.; Redwood IV, Redwood City; Sequoia I, Mill Valley) —Z.J.

Gable and Lombard

Suggestion to director Sidney Furie: slice this turkey into approximately 3000 hourly segments, run it on television as *Gable Lombard, Gable Lombard*, and you've got a winner. Furie hasn't bothered to change the names and places to protect the innocent in this Gable fable because all of them are already dead. And since the entire film is fiction anyway, it doesn't really matter. James Brolin wears his Gable mannerisms as he wears his makeup — heavily — and Jill Clayburgh seems to be off somewhere else impersonating Jean Arthur. Some of the audience will say, "I thought it would never end," while others, more perceptive, will reply, "I thought it would never BEGIN!" It doesn't. (Ghirardelli, SF; Cinema One, Oakl.) —Z.J.

Lies My Father Told Me

A new film by Jan Kadar, who directed the stunning *Shop on Main Street* but falls under the mystique of extreme bathos in his latest film — giving us overbearing Jewish grandfathers, saintly, ever-patient Jewish mothers and lecherous, gambling Jewish fathers, all wallowing in the milk of human kindness. It's laid on so thick that the milk curdles; color this film cottage cheese. (Stonestown II, SF; California III, Berk.) —M.S.

Lipstick

This movie's a steal — from Shampoo, Mahogany, Clockwork Orange and the trial of Inez Garcia. The filmmakers obviously know their rape, but the only message is that a lot of research can be a dangerous thing when it's used as a vehicle for a plenitude of ineptitude. The only real rape is of the subject matter itself. Chris Sarandon

loses out to impossible dialog and direction; and, hey, Anne Bancroft, what's a nice actress like you doing in a botched bungle like this? Margaux Hemingway's performance in her first film role is probably the reason for the statement after the credits, "Any resemblance to persons living or dead is purely coincidental," because it is hard to decide to which group she belongs. (Alhambra I, SF; Empire I, SF; Burlingame IV, Burlingame; Serramonte I, Daly City) —Z.J.

The Man Who Skied Down Everest

This stunning tone poem whose narrative is etched on the mind in Oriental calligraphy is the story of 37-year-old Japanese skier/scholar Yuichiro Miura's attempt to ski down the icy face of the highest mountain peak in the world, Mt. Everest. The pilgrimage, with its 850 men, 27 tons of luggage and tremendously sophisticated equipment, provides as much suspense, drama, emotion and tragedy in the 165-mile trek from Katmandu to the foot of the mountain as the "day of the great downhill" itself, and the gradual ascent is a study in cold, cruel beauty with its breathtaking perpendicular rises and vertical climbs. A magnificent triumph of filmmaking that has won the 1975 Academy Award for best documentary. (Metro I, SF; Elmwood, EB) —Z.J.

Next Stop, Greenwich Village

Paul Mazursky's autobiographical film is an extended Jewish mother joke about a Brooklyn College graduate who, against his mother's wishes, moves to the Village to become an actor. Acting is the motif of this film. In scene after scene, one character or another stands up in a "real life" situation and performs. Mazursky's gentle comedies (*Bob & Carol & Ted & Alice*, *Blume in Love*, *Harry and Tonto*) have always been about characters searching for their true selves, but Mazursky brings to the surface here what was merely subtext in his earlier films. In this context, both Jewish mother and Jewish son become actors playing out their assigned roles, and if the mother's responses are sometimes hysterical, Mazursky doesn't let us forget that it's the son who's feeding her her lines. With Lenny Baker as the son and Shelley Winters as the mother. (Stage, Door, SF) —L.P.

One Flew Over the Cuckoo's Nest

Jack Nicholson was born to play Ken Kesey's hero, Randle McMurphy, too sane and free-spirited for the system to control, and Louise Fletcher is a perfect Nurse Ratched, her voice always modulated, always condescending, in Milos Forman's well-made, naturalistic, demythologized version of Kesey's famous novel. The strengths and flaws of the movie are basic to the material, and how you feel about the film really depends on how you feel about the novel. (Geneva Drive-In, SF; Regency I, SF; Berkeley, Berk.; Century 21, Oakl.; Hyatt, Burlingame; Montecito, SR; Redwood Drive-In, Red-

wood City; Serramonte, Daly City; Tanforan, San Bruno) —L.P.

The River Niger

Watts in a name might make for a Souther understanding of this black-on-black theme whose roots are in darkest Africa, because the River Niger is a poem begun by a middle-aged American Negro during his struggle to find his identity and completed only when he acknowledges his Black African heritage and its proud admonition, "Let my people grow." This pitch is carried a step further by his Vietnam veteran officer son who wants no part of the white man's burden and has a one-finger approach to integration. WAR, who wrote the Afro-American score, really drums it into you, and the excellent cast headed by Cicely Tyson and James Earl Jones skillfully dots the i's and crosses the t's in, stating that black is beautiful. (Bridge, SF; Parkway I, Oakl.) —Z.J.

Robin and Marian

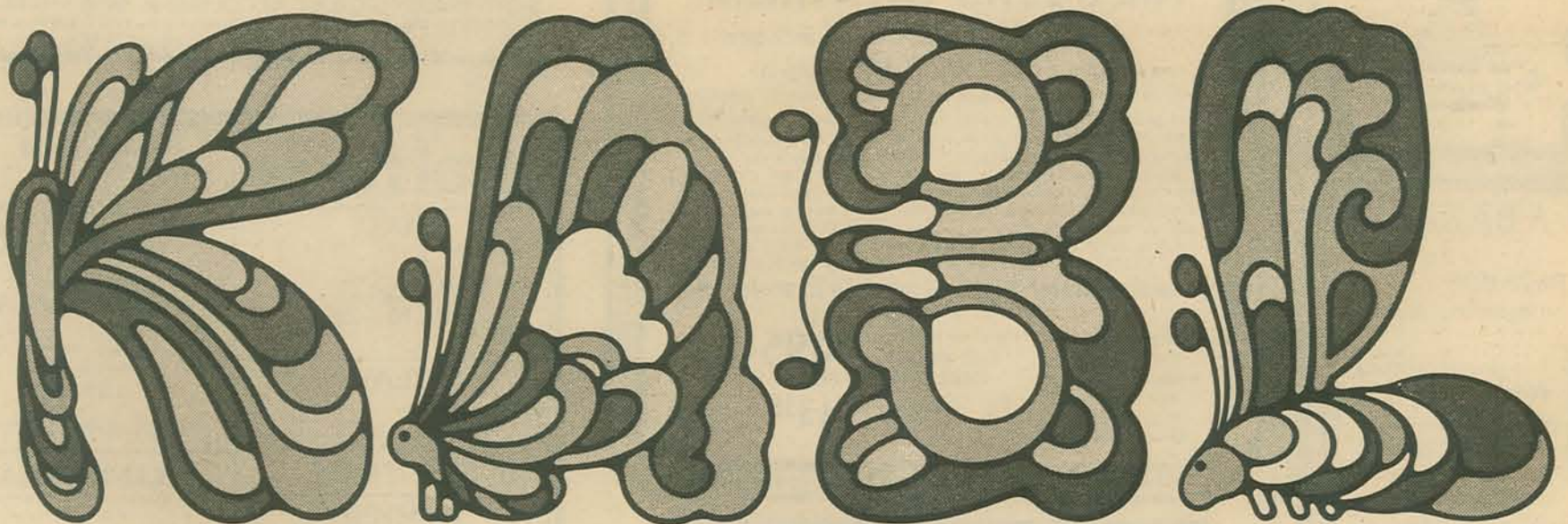
The scenery in this film is lovely, the cast (Audrey Hepburn, Sean Connery, Robert Shaw, Richard Harris and Nicol Williamson, to name but a few) illustrious, the costuming rich and varied — where, then, did it all go wrong? American expatriate director Richard Lester, who last year made *Royal Flash*, seems this year to have made *Royal Hot Flash*, since his Robin and Marian are certainly well into their Geritol years. Hepburn and Connery struggle valiantly with the lines given them in James (*The Lion in Winter*) Goldman's script, but Goldman no more understands them than Lester understands Goldman, and, to top it all off, the film was shot in 36 days — can you believe it? Unfortunately, yes. (Coronet, SF; Piedmont, Oakl.; Milbrae, Milbrae; Tamaipas, San Anselmo) —Z.J.

Seven Beauties

Perhaps this film should be retitled *The Seduction of You and Me-me*, because director Lina Wertmüller has apparently been so swept away by acclaim that she has turned to the utterly outrageous and let the interpretations fall where they may. With studied grotesquerie she gives us comedy in the concentration camp, ribaldry in the rape scene and a pathetic, Chaplinesque anti-hero, Pasqualino (Giancarlo Giannini), who will worm his way out of any situation simply to survive. And this finally emerges as the main theme — survival, whatever the cost; but Wertmüller has juxtaposed such total polarities to illustrate her point that the horrifying incidents are robbed of weight or substance, so that in the end, like Pasqualino, they lack any meaning at all. (Act I, Berk.; Clay, SF) —Z.J.

The Sunshine Boys

Walter Matthau and George Burns are a lot funnier than the incessant jokes in Herbert Ross's film version of the Neil Simon comedy about a team of vaudeville comics—Lewis and Clark—who haven't spoken to each other in



KABL music.

Something beautiful happens.

98fm 96am

years but who are reunited for one night of glory on a TV special. (Stonestown I, SF; California III, Berk.)—L.P.

Taxi Driver

Every lead-in should have a hooker, and in this film she's 12½ years old and played with passionless aplomb by 13-year-old Jodie Foster. This part thriller, part psychological study is like a two-headed coin—each side may be masterfully minted, but the total is counterfeit. Robert de Niro gives a superlative under-the-skin, inside-the-head performance as a man almost totally alienated from society, but director Martin Scorsese has flawed his film with contradictions and a seeming inability to make up his mind as to the right ending—so he gives us three. Nevertheless, a gripping and disturbing analysis of mankind versus the filth and slime that constitute the very hard underbelly of urban life. (Cinema 21, SF; Albany, Albany; Lark, Larkspur; Plaza II, Daly City)—Z.J.

W. C. Fields and Me

Rod Steiger is W. C. Fields every single moment of an uncannily flawless performance, with Henry Mancini's theme underscoring all the right nuances. Too bad director Arthur Hiller decided to heed Fields's famous maxim, "Never give a sucker an even break," and make an uneven, lop-sided, overlong and overly sentimental movie, with Valerie Perrine as Carlotta (the "Me" of the title) sounding as uncomfortable with her lines as she looks with her Hollywood haute couture clothes on. But stay with it for Steiger—a stunning one-man show. (Alhambra II, SF)—Z.J.

Movie reviews by Zena Jones, Larry Peitzman and Merrill Shindler.

FIRST RUNS SAN FRANCISCO

Alexandria: *The Duchess and the Dirt-water Fox* thru Tues/4; Geary/18th Ave., 752-5100.

Alhambra: I: *Lipstick* thru Tues/4. II: *W. C. Fields and Me* thru Tues/4; Polk/Green, 775-5656.

Bridge: *The River Niger* thru Tues/4; Geary/Masonic, 751-3212.

Cannery: *Salut L'Artiste*; Leavenworth/Beach, 441-6800.

Castro: *Baby Blue Marine* and *The Way We Were* thru Tues/4; Castro/Market, 621-6120.

Cinema 21: *Taxi Driver*; Chestnut/Steiner, 921-1234.

Coliseum: *Family Plot*; Clement/9th Ave., 221-8181.

Coronet: *Robin and Marian*; Geary/Arguello, 752-4400.

Empire: I: *Lipstick* and *Death Wish* thru Tues/4. II: *Skyriders* and *Breakout* thru Tues/4. III: *The Adventure of Sherlock Holmes' Smarter Brother* thru Tues/4; 85 West Portal, 661-5110.

Geneva Drive-In: I: *One Flew Over the Cuckoo's Nest* and *Rancho DeLuxe* from Fri/30. II: *Family Plot* and *The Stepford Wives* thru Tues/4; next to the Cow Palace, 587-2884.

Ghirardelli: *Gable and Lombard and Eiger Sanction*; Beach/Polk, 441-7088.

Granada: *The Man Who Would Be King* thru Tues/4; *No Deposit, No Return* from Wed/5; 4631 Mission, 584-6850.

Grand: *Dragons Die Hard*, *Return of the Dragon* and *Chinatown* thru Tues/4; Mission/22nd St., 648-2676.

Larkin: Nigel Bruce and Basil Rathbone in *The Hound of the Baskervilles* and *Pursuit to Algiers* thru Tues/4; Larkin/O'Farrell, 441-3742.

Metro: I: *The Man Who Skied Down Everest*; Union/Webster, 221-8181.

Metro II: *Our Latin Thing*; Union/Fillmore, 931-7666.

Mission Drive-In: *Hustler Squad* thru Tues/4; 5500 Mission/Guttenberg, 585-1234.

New Mission: *Our Latin Thing* and *The Streetfighter* thru Tues/4; 224 Grand View, 647-1261.

North Point: *All the President's Men*; Powell/Bay, 989-6080.

Regency I: *One Flew Over the Cuckoo's Nest*; Van Ness/Sutter, 673-7141.

Regency II: *The Bad News Bears*; Sutter/Van Ness, 776-5505.

Royal: *Goodbye Norma Jean* and *Candy* thru Tues/4; Polk/California, 474-2131.

St. Francis: I: call for info. II: *Baby Blue Marine* thru Tues/4; 965 Market, 362-4822.

Stage Door: *Next Stop, Greenwich Village*; Mason/Geary, 986-4767.

Stonestown: I: *Baby Blue Marine* and *White Line Fever*. II: *The Sunshine Boys* and *Lies My Father Told Me* thru Tues/4; behind the Emporium, Stonestown Mall, 221-8181.

EAST BAY

Act I and II: I: *Seven Beauties*. II: *All Screwed Up*; 2121 Center, Berk., 548-7200.

Albany: *Taxi Driver*; 1115 Solano, Albany, 524-5656.

Berkeley: *One Flew Over the Cuckoo's Nest*; Shattuck/Haste, Berk., 848-4300.

California: I: *Family Plot* thru Tues/4. II: call for info. III: *Lies My Father Told Me* and *The Sunshine Boys* thru Tues/4; Kittredge/Shattuck, Berk., 848-0620.

Century 21: *One Flew Over the Cuckoo's Nest*. 22: *Family Plot* and *Murder on the Orient Express* thru Tues/4; 8201 Oakport Road, Oakl., 562-9596.

Elmwood: *The Man Who Skied Down Everest* thru Tues/4; College/Ashby, Berk., 848-0931.

Oaks: I: call for info. II: *The Bad News Bears*; 1875 Solano, Berk., 526-1836.

Parkway: I: *The River Niger* thru Tues/4. II: *The Bad News Bears* thru Tues/4; 1834 Park Blvd., Oakl., 835-3535.

Piedmont: *Robin and Marian* thru Tues/4; 4186 Piedmont, Oakl., 654-2727.

Showcase Oakland: *All the President's Men*; Broadway/51st, Oakl., 654-5505.

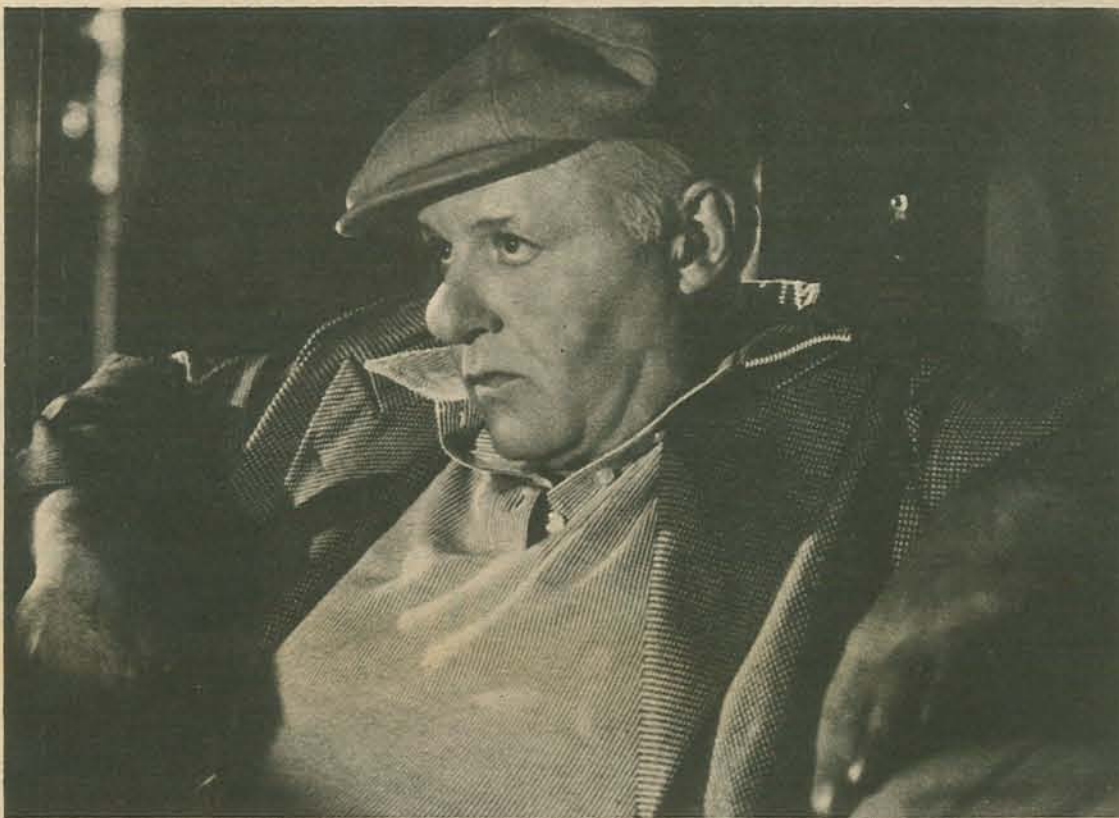
UA Four: I: *Baby Blue Marine* thru Tues/4. II: call for info. III: call for info. IV: *The Adventure of Sherlock Holmes' Smarter Brother* thru Tues/4; 2274 Shattuck, Berk., 843-1487.

NORTH-SOUTH

Burlingame Drive-In: I: *Goodbye Norma Jean* and *Candy* thru Tues/4. II: call for info. III: call for info. IV: *Lipstick* and *Once Is Not*



Left: Melissa Manchester makes her Bay Area debut, Sat., May 1, 8 pm, with Tim Weisberg. At the Berkeley Community Theater, Allston/Grove, Berk., TELETIX, \$6.50-\$4.50.



Below: Rod Steiger, a spitting image of the great inebriate, in the movie W. C. Fields and Me. At the Alhambra II, SF.

FOREIGN FILMS AND REVIVALS SAN FRANCISCO

Angolan film, The People Have Chosen Sat/1, 7 pm, plus a slides show on childcare in Cuba, at the Farm, 1499 Potrero Army, 282-7858 or 621-6196, \$1.50 to benefit the Childcare Switchboard and Newsreel Films.

Bocce Cinema: Harry Hurwitz's *The Projectionist* Mon/3; Renoir's *Rules of the Game* Tues/4; Warhol's *Women in Revolt* Wed/5; 8 and 10 pm, 1434 Grant, 362-9145, \$1 to join for four programs plus \$1 per program.

California Club: Rossellini's *Blaise Pascal* Tues/4, 8 pm, 1750 Clay/Van Ness, 563-3874, \$1.50/\$1 students.

Canyon Cinematheque: 14th Annual Ann Arbor Film Festival Tour, with about 40 films shown in five programs, Thurs/29 at 8:30 pm, Fri/30-Sun/2 at 8 and 10 pm; SF Art Institute, 800 Chestnut, 332-1514, \$1.75.

Cento Cedar: Japanese Classics Festival: Teshigahara's *Woman in the Dunes* and Hani's *Nanami* Thurs/29-Fri/30; Kurosawa's *The Seven Samurai* Sat/1-Sun/2; Ozu's *The Tokyo Story* and Hani's *She and He* Mon/3-Wed/5; Oshima's *The Ceremony* and Kurosawa's *The Bad Sleep Well* Thurs/6-Fri/7; Kurosawa's *Yojimbo* and Ichikawa's *An Actors Revenge* Sat/8-Sun/9; 38 Cedar/Larkin, 776-8300, \$3/\$2 srs., children.

City College: *The Roaring Twenties* Wed/5, 7 pm, Visual Arts Bldg., room 115, Ocean/Phelan, free.

Clay: Wertmuller's *Seven Beauties*; Fillmore/Clay, 346-1123, \$3/\$3.50 Fri.-Sat. eves.

Cole Hall Cinema: *Harry and Tonto* Fri/30, 6:30 and 8:45 pm, Cole Hall, UC Med Center, Parnassus/3rd Ave., 666-2019, \$1.75/75¢ children.

Communiversity film benefit: Laurel and Hardy in *Music Box* and two other comedies, Fri/30, 7, 8:30 and 10 pm, Mobile School, 1563 Page, 626-8295, \$1.50.

Eye Music, visionary film series: Jane Dobson's *Shadowgraph*, Will Bastiani's *Graveyard* and eight other films, Sat/8; Patrick Smith's *The Ghost in the Kitchen*, Joe Gibbons's *Unnatural Acts* and five other films, Sun/9; both 8:30 pm, California Gallery, 2877 California nr. Divisadero, 648-3847, \$1.50.

Gateway: *Anchors Aweigh* and *Barkleys of Broadway* thru Tues/4; 2001: *A Space Odyssey* and *Forbidden Planet* Wed/5-Tues/1; 215 Jackson/Battery, GA 1-3353, \$3/\$2 with discount card.

Intersection: *Animal Farm* and Betty Boop shorts, Sun/2 at 7 and 10 pm and *Hoppy Goes to Town* at 8:30 pm, \$1.25; Mae West in *Klondike Annie* Sun/9 at 8:30 pm, plus comedy shorts at 7 and 10 pm; \$1; 756 Union, 397-8061.

Kokusai: *Sandakan No. 8* and *Izu Dancer* thru Tues/4; *Blue Mountain* and *Young Man*

on Campus Wed/5-Tues/11; 1700 Post, 563-1400, \$3.

Laughing Man Institute: Krishnamurti in *Observing Oneself and Freedom* from *Fear* Fri/30-Mon/3; Krishnamurti in *On Living and Death* and Ram Dass in *The Illusion of Separateness* Fri/7-Mon/10; both at 7 and 9:30 pm. Bubba Free John in *Laughter* Fri-Mon, at 8:30 pm and Tues-Thur. at 8 pm; 1443 Polk, 673-7084, \$1.

Lumiere: Wertmuller's *All Screwed Up*; plus French film festival daily this week at 3 pm: Aubier's *The Long Goodbye* Mon/3; Ariane Mnouchkine's *1789* Tues/4; Deville's *La Femme en Bleu* Wed/5; *Cousin Cousine* (with director Jean-Charles Tacchella in person) and Luc Béraud's *What Morgan Knew* Thurs/6; Claudine Guilmann's *Veronique* or *the Summer of My 13th Year* Fri/7; California/Polk, 885-3200, festival \$1; Wertmuller \$3.

Midnight Movies: *Monterey Pop* Sat/1; Curt McDowell's *Pornography*, Andrew Jarek's *Voodoo*, Barry Spinello's *A Film About Sharon* and Terry Sullivan's *Day of the Muni Love Bus* Sat/8; midnight at the Presidio Theatre, 2340 Chestnut, 921-2931, \$1.75.

People Change the World film and discussion series: Julia Reichert and James Klein's *Union Maids* and *Native Land* Wed/5, 3, 7 and 9:30 pm, at the Roxie, 16th St./Valencia, 863-1087, \$2 eves./\$1.50 matinees.

Richelleu: *Dirigible* and *The Bitter Tea of General Yen* thru Tues/4; *Maytime* and *The Barretts of Wimpole Street* Wed/5-Tues/11; 1075 Geary/Van Ness, PR 1-5200, \$3/\$2 with discount card.

Roxie Cinema: two from Chile, thru Sat/1, *Avenue of the Americas* and *Companero*; Fellini's *Variety Lights* Sun/2-Tues/4; two documentaries on labor history, Wed/5, *Union Maids* and *Native Land*; Hiroshi Teshigahara's *Woman in the Dunes* Thurs/6-Sat/8; 3117 16th St./Valencia, 863-1087, \$1.50/\$1 Sat.-Sun. before 6 pm.

SF Museum of Modern Art: Werner Herzog's *Every Man for Himself*, and *God Against All* Fri/30, 7:30 pm; Godard's *Breathless* Sun/2, 2 pm; *The Life and Death of Frida Kahlo* and *The Double Day* Tues/4, 7:30 pm; 11th International Tournee of Animation, Fri/7, 7 and 8:45 pm, \$2; Jean Rouch's *Chronicle of a Summer* Sun/9, 2 pm; Van Ness/McAllister, 863-8800, \$1.50/\$1 srs., members and under 16; Sun. showings, \$1.75e.

SF State: *Fritz the Cat* Fri/30, 4 and 7:30 pm, Barbary Coast room of the Student Union, \$1; *Gone with the Wind* Fri/30, 7 pm, McKenna Theater, \$1.50; *Mental Health: New Frontiers of Sanity*, *Joshua in a Box* and *Were Ne, He is a Madman* Thurs/6, 12:30 pm, large conference room, Student Union, free; *White Dawn* Thurs/7, 4 and 7:30 pm, Barbary Coast room, Student Union, \$1; *McCabe* and *Mrs. Miller* Fri/7, 4 and 7:30 pm, Barbary Coast room, Student Union, \$1; on the campus, 19th Ave./Holloway, 469-2442, 469-2171 or 469-1629.

Surf: Bergman's *Face to Face*; 4510 Irving/46th Ave., 664-6300, call for ticket prices.

Times: *Heavy Traffic*, *Death Wish* and *Little Murders* thru Sat/1; *Rosebud* and *Joe Kidd* Sun/2; *A Long Day's Journey into Night* and *The Effect of Gamma Rays on Men in the Moon Marigolds* Mon/3-Tues/4; *The Devils* and *Dr. Faust* Wed/5-Thurs/6; *Birds Do It, Bees Do It and Walkabout* Fri/7-Sat/8; *The Devil's Rain* and *Bug!*; 1249 Stockton/Broadway, 362-3770, \$1/75¢ children.

United State Cafe: Beatles in *A Hard Day's Night* and four short films, Sat/8, 9 and 11 pm; 1538 Haight, 626-4143, \$1.50 donation.

EAST BAY

Bishop's Coffeehouse: Marx Brothers in *Animal Crackers*, Douglas Fairbanks in *Mark of Zorro* and Chaplin in *The Adventurer* Thurs/29; 7:30 pm; *Reeler Madness* and Betty Boop, Laurel and Hardy and Chaplin comedies, Thurs/6, 8 pm; 1437 Harrison, Oakl., 444-9805, 75¢/50¢ children/35¢ srs.

Blacks in Cinema film and lecture series: *Shaft* and *Slow Poke* Wed/5, 7 pm, Laney College Forum, 10th St./Fallon, Oakl., 834-5740, free.

Children and Pow... series on childhood: *An Infinite Tenderness* and *Somebody Waiting* Fri/30, 8 pm; *Cooley High* and *What Are We Doing to Our Children?* Fri/7, 7:30 and 9:30 pm; 155 Dwinelle Hall, UC Berk., 548-5690 (Mon.-Fri., 3-6 pm), \$1.75/50¢ under 18.

Diablo Valley College: *King Lear* Fri/30, 1 and 7 pm; *A Very Curious Girl* and *Something Different* Mon/3, 1 and 7 pm; *Something Different* Tues/4, 2 pm; Bunuel's *Un Chien Andalou*, *Land Without Bread* and *Illusion Travels by Streetcar* Wed/5, 3 pm; *Illusion Travels by Streetcar* Thurs/6, 2 pm; Bunuel's *The River and Death* and Edward Blatt's *Between Two Worlds* Fri/7, 1 and 7 pm; in the forum of the new library, on the campus in Pleasant Hill, free but call 687-4445 for reservations.

Laney College Masters of the Modern Film and lecture series: Astaire and Rogers in *Top Hat* Mon/3, 7 pm, college theater, 10th/Fallon, Oakl., 834-5740, free.

Latin American Film Survey: *Yo Soy Chicano* Thurs/29; *Who Invited Us?* Thurs/6; 7 pm, Hamilton Jr. High, 2101 35th Ave., Oakl., 834-5740, free.

Lawrence Hall of Science: *A Trip to the Moon* and *The Lost World* Sat/1-Sun/2; Fritz Lang's *Metropolis* Sat/8-Sun/9; 11 am, 1 and 3 pm, in the hall, on the UC Berk. campus, 642-5132, \$1/75¢ srs., students/50¢ under 13.

Merritt College: *The Westerner* and *Woman Chases Man* Tues/4, 7 pm, in the cafeteria (Bldg. R), 12500 Campus Dr., Oakl., free.

Oakland Museum: Alice Faye and Tyrone Power in *In Old Chicago* Fri/7, 8 pm, James Moore Theatre, in the museum, 10th St./Oak, Oakl., 273-3009, \$1.50/\$1 members.

Pacific Film Archive: two by Kenji Mizoguchi, Thurs/29, *Miss Oyu* at 7 and 10:15 pm and *Picture of Madame Yuki* at 8:45 pm; Scorsese's *Italianamerican* Fri/30, 6 and 11 pm; Scorsese's *Mean Streets* Fri/30, 7 and 9 pm; *The Prisoner* episode 17, Fri/30 at midnight and Sat/1 at 3 pm; *Ways of Seeing* Sat/1, 1 and 2 pm; Bunuel's *The Milky Way* Sat/1, 4:30 and 8 pm; Diouka Medveczsky's *Paul* Sat/1, 6:20 and 9:50 pm; films on modern theatre, Sun/2, 2:30 pm, the Berliner Ensemble in *After My Last Move*; Rainer Werner Fassbinder's *The Niklashauser Drive* Sun/2, 4:30 pm; animated films by Nedeljko Dragic, Sun/2, 7 and 9:30 pm, including *Tamer of Wild Horses* and *Up Tup*; Bernard Queysanne's *A Man in a Dream (Un Homme Qui Dort)* Sun/2, 8 and 10:30 pm; 1976 Student film awards regional finalists screening, Mon/3, 7:30 pm; Philip Thompson presents three of his films, Mon/3, 9:30 pm, including *A Place Called Ardoyne*; Mizoguchi's *Lady Musashino* Tues/4, 7:30 and 9:30 pm; Mizoguchi's *The Life of Oharu* Wed/5, 7:30 pm, in Wheeler Aud., with screenwriter Yoshikata Yoda in person; Les Blank and Chris Strachwitz present *Chula Fronteras*, plus *Fighting for Our Lives* Wed/5, 7 and 9:45 pm; new French films, Thurs/6, in Wheeler Aud., Claudine Guilmann's *Veronique* or *the Summer of My 13th Year* at 7:30 pm, and Jean-Charles Tacchella's *Cousin Cousine* at 9:15 pm; screenwriter Yoshikata Yoda presents two by Mizoguchi, Thurs/6, *Ugetsu Monogatari* at 7:30 pm and *Gion Festival Music* at 9:30 pm; Maurice Tourneur's *Trilby* Fri/7, 6 pm; new French films, Fri/7, 7 and 9:45 pm, *The Empty Chair (La Chaise Vide)* and *What Morgan Knew (Ce que Savait Morgan)*; *Head Fri/7*, midnight; John Berger's *Ways of Seeing* parts III and IV, Sat/8, 2 and 3 pm; Bunuel's *Tristana* Sat/8, 4:30 and 8:20 pm; Georges Franju's *Therese* Sat/8, 4:30 and 8:20 pm; Georges Franju's *Therese* Sat/8, 6:15 and 10 pm; films on modern theatre, Sun/9, 2:30 pm, Grotowski's *Akropolis*; new French films, Sun/9, 4 pm, Ariane Mnouchkine's *1789*; Yoji Kuri's animation, Sun/9, 7 and 10 pm, including *What Do You Think?*; new French films, Sun/9, 8 pm, Maurice Dugowson presents *Lily, Love Me (Lily Aime-Moi)*; unless otherwise noted, all in the University Art Museum, Bancroft/College, Berk., 642-1124, single feature \$1.50/double feature \$2.

Rialto: I: *Monty Python and the Holy Grail* and *And Now for Something Completely Different*. II: call for info thru Tues/4; Frank Capra's *Prelude to War* and *War Comes to America* Wed/5-Tues/11. III: Woody Allen in *What's Up Tiger Lily*, *Play It Again, Sam* and *Take the Money and Run*. IV: Bogart in *In a Lonely Place* and *Knock on Any Door* thru Tues/4; 841 Gilman, Berk., 526-6669, \$2.50/\$2 members.

Rio Theatre: *Bananas, Sleeper and Love and Death* thru Sun/2; *Gone with the Wind* Thurs/6-Sun/9; 7 pm, 140 Parker Ave., Rodeo, 799-3883, \$2.

Sunset: *Our latin Thing* and a short on Santana thru Tues/4; Christopher Lee in *In Search of Dracula* Wed/5-Tues/11; 2411 Telegraph/Durant, Berk., 848-2060, \$2.50/\$2 members.

UC Berkeley: Kurosawa's *The Throne of Blood* Thurs/29, 7 and 9:30 pm, 155 Dwinelle Hall, \$1.50; *Double Indemnity* and *Call Northside 777* Thurs/29, 7 pm, 145 Dwinelle Hall, \$1.75; *Rollerball* Fri/30, 7, 9:15 and 11:30 pm, Wheeler Aud., \$1.50; Evening of Newsreels, part III, 1937-1940, 7 and 9:30 pm, Wheeler Aud., \$1.50; *Sherlock Holmes and the Spider Woman* and *Scarlet Claw* Wed/5, 7 and 8:30 pm, 155 Dwinelle Hall, \$1; Kurosawa's *The Lower Depths* Thurs/6, 7 and 9:30 pm, 155 Dwinelle Hall, \$1.50; *Mahogany* Fri/7, 7 and 9:15 pm, Wheeler Aud., \$1.50, all on the campus, 642-2561, tickets only at the door, one hour before screening.

UC Theatre: *The Tall Blond Man with One Black Shoe* and *Tati's Traffic* Thurs/29; *A Brief Vacation* and *Sundays and Cybelle* Fri/30; *The Emigrants* and *The New Land* Sat/1; 2035 University/Shattuck, Berk., 843-6267, \$2.

Women's Performing Arts Center: films by Betty McAfee, Thurs. 7:30 pm, including *Berkeley Occupied, On Strike and Women in China*; Epic West, 2640 College Ave., Berk., \$1.50 donation.

NORTH-SOUTH

Camera One: *White Dawn and Walkabout* Thurs./Fri./Sat.; *Children of Paradise* and Chaplin's *City Lights* Sat./Mon./Wed.; 366 S. 1st St., San Jose, 294-3800, \$2/\$1.50 srs., students/\$1 children.

Canada College: *I Am Chicano* Mon/3; *Kajitilla* Wed/5; *Appeals to Santiago* Fri/7; all 10 am, Main Theater, on the campus, Redwood City, free.

College of Marin: John Korty's *riverrun* and *The Music School* Sun/2, 8 pm, Olney Hall, on the campus in Kentfield, 924-5388, \$3/\$2.50 student rush.

De Anza College: Antonioni's *L'Avventura* Fri/30; *Psycho* Fri/7; 8 pm, Forum I, on the campus in Cupertino, 257-5550, \$1.

Dominican College: *Bullitt* and *Harper* Fri/30; 7 pm, Angelico Hall, on the campus in San Rafael, 457-4440 ext. 236, \$1.25 at the door.

Foothill College: *Tell Them Willie Boy Was Here* Fri/30, 8:30 pm, in the theatre; *Slaughterhouse Five* Sat/1, 8 pm, theatre; *So Proudly We Hail* Fri/7, 8:30 pm, Appreciation Hall; on the campus, in Los Altos Hills, 948-8590.

Stanford: Fred and Elaine Meader present their film *Year of the Caribou* Fri/30, 7 and 9:30 pm, Coppery Aud., on the campus in Palo Alto, 497-4317.

Varsity: *Steppenwolf* and *The Magus* thru Fri/30; *Fantastic Planet* and *A Boy and His Dog* Sat/1-Sun/2; 456 University Ave., Palo Alto, 323-6411, \$2.

headpiece that looks like a fruit bowl. The amazingly varied audience is half the fun. —A.C.

Bullshot Crummond

Tues.-Fri., 8:30 pm; Sat., 8 and 10:30 pm; Sun., 7:30 pm; Hippodrome Theatre, 412 Broadway, SF, 982-2343, \$7-\$5.

By and large a delightful old potboiler combining elements of vaudeville and British music hall comedy. Everything's here—an uncommonly handsome hero (very well proportioned if you catch my drift); a dastardly villain of Teutonic origins; a wispy, blond, sweet young thing; thrills, chills and chases galore. And it all comes out in the wash at the edge-of-your-chair conclusion. —M.S.

Equus

Presented in repertory by the American Conservatory Theatre. At the Geary Theatre, Geary/Mason, SF, 673-6440, \$9.50-\$4.50.

British playwright Peter Shaffer's drama about a child psychiatrist and his treatment of a 17-year-old boy who has a penchant for blinding horses is basically a weak play full of simple-minded psychology, a superficial use of archetypes and clichéd characters. Still, the work can be a magnificent theater experience when performed well and directed with a musician's sense of detail and nuance. Unfortunately, little of that magic comes through in the fast-paced, indelicate ACT production. —I.O.

An Evening at Widow Begbick's Fri. at 8:30 pm and Sat. at 8:30 and 10:30 pm. Old Spaghetti Factory, 478 Green, SF, 863-6619, \$4.50-\$3.50.

This cabaret entertainment scores some solid strokes but falls short of the evocation of Twenties Berlin it tries to be. The Brecht-Weill songs still skewer their bourgeois targets to the proletarian wall, but their acid is somewhat diluted by time and events, abetted by the uneven cast. Michael Bryan, badly miscast as Bloody Five, suggests petulance rather than psychopathy. Carolyn Zaremba's Widow hits the right tone of jaded elegance, but she perversely pitches her performance to the third balcony in the tiny Spaghetti Factory. However, the soldiers, led by Darryl Woodson, are excellent. —R.C.

Golliwoppers

Sat/8, noon, Student Union Bldg., SF State, 19th Ave./Holloway, SF, 469-1645.

Golliwoppers are tall tales from American folk history, and a troupe of students from SF State's Theatre Arts Department has brought four such tales to delightful life. The show is full of good humor, artless singing, lively choreography and audience participation that works. Kids and grownups alike in the audience dug it, and you shouldn't miss it when it hits your neighborhood school during the next month. —C.F.

Irma La Douce

Thru May 9, Thurs. and Sun. at 8 pm and Fri.-Sat. at 8:30 pm, at the Eureka Theatre, 16th St./Market, SF, 863-7133.

About the only thing the Eureka Theatre's lively revival lacks is the kind of money Broadway lavishes on musicals. Still, a delightful evening is in store for those who enjoy the light and frivolous, of which *Irma La Douce* is a prime example. Chris Silva directs a gen-

erally excellent cast with spirit and skill in this story about a Parisian prostitute who falls in love and at the same time wants to stay in business. —A.D.

Peer Gynt

Presented in repertory by the American Conservatory Theatre. At the Geary Theatre, Geary/Mason, SF, 673-6440, \$9.50-\$4.50.

Henrik Ibsen's wild, rarely staged masterpiece, studded with trolls, monkeys, lunatics, Arabian dancing girls, a Bedouin princess and the devil. Peer Gynt, a charming, feckless farmer's son, adventures around the globe trying to be himself, until he finds himself old and still discontented. Director Allen Fletcher has an unfortunate tendency to overstate and romanticize the work, but Daniel Davis more than compensates with his luscious performance in the gargantuan role of Peer. A rich, absorbingly theatrical evening. —I.O.

The Playboy of the Western World

Thru May 16, Fri.-Sat. at 8:30 pm and Sun. at 7:30 pm, 2525 8th St./Dwight, Berk., 548-7677, \$3-\$2.

The 70-year-old Playboy of the Western World deserves honorable retirement. Much of this sardonic play about several man-chasing women who make a hero out of a protagonist who claims to have murdered his father is dated and without the shock appeal that prompted many people to virtually invade Dublin's famous Abbey Theatre, which staged the original production. The current Playhouse Company production is spirited enough, and superb performances by Mittle Smith and Robert A. Behling nearly redeem the evening, but nobody's going to picket 2525 8th St. over this mainly historical curiosity. —A.D.

The Rocky Horror Show

Tues.-Thurs. at 8:30 pm, Fri.-Sat. at 8 and 10:30 pm and Sun. at 7:30 pm, at the Montgomery Playhouse, 622 Broadway, SF, 788-8282 or major ticket agencies, \$8.50-\$7.50.

A sodomite's delight — a campy, raunchy revue featuring a chorus line in black stockings and garter belts, a transvestite scientist from Transylvania who creates a male sex object a la Frankenstein, a rainy night, a haunted castle and a pair of innocent squares who are introduced to the joys of sex by Dr. Frank N. Furter. The whole thing makes you think of the Addams Family gone gay. The commentary is rather forced, and some of the lyrics are dumb, but the cast headed by David James as the mad transvestite really pour it on and the show takes off. —F.F.

Snoopy!!!

Wed. at 2 and 8:30 pm, Thurs.-Fri. at 8:30 pm, Sat. at 6 and 9:30 pm, Sun. at 3 and 7:30 pm. Little Fox Theatre, 533 Pacific Ave., SF, 434-4738, \$8.50-\$5.50.

This family-style musical comedy based on the famous "Peanuts" comic strip is staged by skilled professionals who certainly know how to entertain their audiences. Book, lyrics, acting and direction are technically flawless and often imaginative, all of which makes the play a big hit here and will no doubt do so when it opens in New York. For my taste, however, I just wish Charles Schulz would confine his Peanuts charac-

ters to the comic strip and not authorize their appearance everywhere from T-shirts to the stage. —A.D.

The Taming of the Shrew

In repertory by the American Conservatory Theatre. Geary Theatre, Geary/Mason, SF, 673-6440, \$9.50-\$4.50.

ACT's most popular production ever is back for its third season and has them rolling in the Geary's aisles. This is Shakespeare with a punch — and a kick and a whack and a slapstick sight gag every minute. You never suspect from this performance that the author was a great poet, but what the hell, they say he was a lusty fellow who had to please the crowd to make a living, and was there ever a more crowd-pleasing version of Shakespeare than this? Not that I ever heard of. See it. —C.F.

A Very Gentle Person

Thur Sat/1, Tues.-Sat. at 8 pm and Sun. at 7 pm. At Old Town Theatre, 50 University Ave., Los Gatos, (408) 354-3939, \$7-\$3/\$2.75 student rush.

Hans Steinkellner's three-act documentary play about the assassination of Robert Kennedy explores the thesis that Sirhan did not act alone and that he may have been in a hypnotic trance at the time of the murder. The author's sources include respectable studies, both political and psychological, and his speculations do not seem at all far-fetched. Unfortunately neither the play, the acting nor the direction break out of the enforced austerity of the theme to involve us very deeply in Sirhan's fate or in the conflicts among the attorney, psychiatrist and investigator who attempted to defend him. —F.F.

Theater reviews by Richard Chrisman, Arthur Diamond, Frederick Feied, Chuck Fager, Michael E. Miller and Irene Oppenheim.

CURRENT RUNS

ACT: Henrik Ibsen's *Peer Gynt* Thurs/29 and Tues/4 at 7:30 pm; Peter Shaffer's *Equus* Fri/30-Sat/1, Wed/5 and Sat/8 at 8:30 pm; Shakespeare's *The Taming of the Shrew* Sat/1 and 8 at 2:30 pm, Thurs/6 at 8:30 pm; Eugene O'Neill's *Desire Under the Elms* Mon/3 and Fri/7 at 8:30 pm; Geary Theatre, Geary/Mason, SF, 673-6440, \$9.50-\$5.

America More or Less, collage of little-known American history highlights, Mon. at 7 pm, Tues.-Sat. at 8:30 pm plus Wed. and Sat. matinees at 2:30 pm, Marines' Memorial Theatre, Sutter/Mason, SF, 673-6440, \$6.50-\$4.50/\$2 srs., students and military rush, 30 minutes before performance.

Beauty and the Beast, adaptation of the fairy tale presented by Looking Glass Theatre, thru Sun/9, Sat.-Sun. at 2 and 4 pm, Intersection, 756 Union, SF, 788-2828 or 747-6562, \$2.50/\$1.50 children.

Duck's Breath Mystery Theatre presents two screwball comedies, *A Midwestern Night's Dream* and *A Wistful Elvis*, thru Tues/4, Mon.-Tues., 9 pm, Mabuhay Gardens, 443 Broadway, SF, 956-3315, \$2.50, plus one drink minimum.

THEATER

OPENINGS

High on Pilet's Bluff

April 30-May 23, Thur.-Sun., 8 pm. At 1111 Addison, Berk., 548-4728, \$3.50-\$2.50.

Berkeley Stage Company takes a comic peek at New England lifestyles in the premiere production of this play by Connecticut playwright Richard Darlington. Directed by Warren Travis.

Loot

Opens Fri/30, continues on alternate weeks, Fri.-Sat. and Tues.-Thurs. at 8:30 pm and Sun. at 7:30 pm. At the Showcase, 430 Mason, SF, 421-5331 and ticket agencies, \$6.50-\$4.50.

A simple farce about theft and murder in the upper-class British detective-story style, this play is occasionally amusing but mostly rather flat. The Others Company production could use more spirit and better direction, but I suspect the work lacks enough substance to make any difference. I'm afraid *Loot* is small change. —A.D.

MINI-REVIEWS

Beach Blanket Babylon Goes Bananas

Wed.-Thurs. at 8:30 pm, Fri.-Sat. at 8:30 and 11 pm, Sun. at 7:30 pm. Club Fugazi, 678 Green, SF, 421-4222, \$6-\$5.

Everything from Annie Oakley to Carmen Miranda, who wisecracks "it's very easy to make a friend, very hard to make a stranger." This high-camp musical revue features three men, three women and a poodle band, and satirizes



Lee Chandler in *Slawomir Mrozek's drama, Vatzlav. Thru Sun., May 2, the Wabe, Lone Mountain College, SF.*

the California scene from Jeanette MacDonald to the Beach Boys. Star Nancy Bleiweiss sings the theme from *Love Story* under a six-foot

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Fools Unlimited, three women with mime, music and clowning, Thur/29-Sat/1, 8:30 pm, Intersection, 756 Union, SF, 397-6061, \$2 at the door.

Fragments and Pieces, two experimental theater works by the Spiral Theater, *The Three Feathers*, adapted from a Grimm's fairy tale and Toby Lurie's *Mirror Images*, final performances Fri/30-Sat/1, 8 pm, Bethany Church, 1268 Sanchez, SF, 282-1533, \$2.

A Garden in Los Angeles, by Bob Elsie, presented by the Breughel Project, thru May 16, Fri-Sat at 8:30 pm and Sun. at 7:30 pm, Old Mills Place, 3375 Sacramento, SF, 386-7104, \$3.50.

Kid's Writes, a collection of children's stories presented by Magic Carpet Theatre, Sat/1, 10 am and noon, Old First Church, Van Ness/Sacramento, SF, 776-5552, \$1/50¢ children.

Medea, Theatre of Man's original work based on the legend of Medea, thru June 12, Fri-Sat at 8:30 pm, Theatre of Man, 1350 Waller nr. Masonic, SF, 285-3719, \$3/\$2 students, retired persons.

Oh Rubbish! Pyramus and Thisby Children's Theatre's comic look at garbage, Sat. in May, 11 am and 1 pm, Live Oak Theater, 1301 Shattuck, Berk., 548-8816, \$1.50/\$1 children.

Rambling with Harold, theater based on audience suggestion, presented by Improvisation, Inc., Fri-Sat, 8:30 pm, 149 Powell, SF, 397-5534, \$3/\$2 students.

Richard III, Shakespeare's classic presented by the Oakland Ensemble Theatre, thru May 23, Thur. at 8 pm, Fri-Sat at 8:30 pm and Sun. at 5 pm, 660 13th St., Oakl., 832-8030, \$4.50-\$3.50.

The Subject Was Roses, by Frank D. Gilroy, presented by SF Actors Ensemble thru May 29, Thur-Sat. at 8:30 pm, 2940 16th St. nr. Mission, SF, 621-2505, \$3.50-\$2.50.

Sweeney Todd the Barber or The Fiend of San Francisco, presented by the Presidio Players, thru May 22, Fri-Sat. at 8 pm, Presidio Playhouse, on the Presidio, SF, 561-3992, \$2.

Twelfth Night, Birnam Wood's musical adaptation of Shakespeare's classic, Thur/29, 8 pm, United State Cafe, 1538 Haight, SF, \$2 at the door.

Two for the Tricentennial, two one-act plays by Michael McClure, *The Pink Helmet* and *The Grabbing of the Fairy*, presented by the Magic Theatre, thru June 13, Thur-Sun. at 7:30 pm, at the Magic Theatre, 1618 California/Polk (upstairs), SF, 441-8001 or dial TELETIX, \$4.50/\$3.50 students.

Under Milkwood, by Dylan Thomas, presented by the University Theatre Workshop, Thur/29-Fri/30 at 8 pm and Sat/1 at 2 and 8 pm, Durham Studio Theatre, 8-45 Dwinelle Hall, UC Berk., 642-2561, \$1.

Vatlav, by Slowmir Mrozek, Thur/29-Fri/30 at 8:30 pm, Sat/1 at 2:30 and 8:30 pm and Sun/2 at 2:30 pm, in the Wabe, Lone Mountain College, 2800 Turk, SF, 752-7000 ext. 247, \$1.50.

Voices, by Susan Griffin, with Tillie Olsen and Margaret Sloane, Sat/8, 8:30 pm, Morrison Aud., Aquarium Bldg., Golden Gate Park, SF, \$3. Tickets at Modern Times Bookstore, 17th St./Sanchez, SF, and A Woman's Place Bookstore, Oakl.

The Woody Guthrie Story, music, mime and theater, presented by the Busted, Disgusted and Can't Be Trusted Troupe, Fri/30-Sat/1, 8 pm, Unitarian Fellowship Hall, Cedar/Bonita, Berk., \$2/\$1 under 12, tickets at the door.

Yankee Doodle, A Myth with Music, Berkeley Repertory Theatre's bicentennial offering, presented thru May 30, Tues-Sat. at 8 pm and Sun. at 2 and 7 pm, 2980 College Ave., Berk., 845-4700, \$5-\$3.50.

MUSIC

Old First Center for the Arts: flute trios performed by Barbara Boren, Diane Wyneken and John Harpster, Fri/30, 10 pm, \$1.50; Old First Choir with an all-Beethoven program, Sun/2, 4:30 pm, donation; Renaissance music, Tues/4, 8 pm, \$2; SF State's Morrison Quartet, Fri/7, 10 pm, \$1.50; Dorothy Barnhouse, Alden Gilchrist and Elizabeth Kissling, Sun/9, 4:40 pm, works include Schuetz's *Sacred Concerto*, \$2; Van Ness/Sacramento, SF, 776-5552.

Johnny Winter and Ted Nugent, Fri/30, 8 pm, Winterland, Post/Steiner, SF, TELETIX, \$7/\$6.60 advance.

Waylon Jennings and Jessi Coulter, Fri/30 at 7:30 pm, Sat/1 at 7:30 and 10:30 pm and Sun. at 3 and 7:30 pm, Circle Star Theatre, 1717 Industrial Road, San Carlos, San Carlos, TELETIX, Ticketron, Macy's and other agencies, \$7.50-\$4.50.

Salsa-Jazz Cinco de Mayo celebration with Ray Barretto, Mongo Santamaria, Airo, Cal Tjader and Luis Gasca, Sat/1, noon-6 pm, Greek Theatre, UC Berk., TELETIX, 642-2561 and other agencies, \$8/\$5 at the door.

The Pointer Sisters, Sat/1, 8 pm, Concord Pavilion, 200 Kirker Pass Road, Concord, \$7.50-\$6.50/\$5 lawn seating.

1750 Arch Street: Charles Macdermed and David Rosenbloom meet at the piano, Fri/30; music of the New England Gallicists, Sat/1; champagne brunch and concert to benefit Californians for Nuclear Safeguards (Prop. 15), with pianist Jeanne Stark, Sun/2, 11 am, \$10 donation, call for reservations; 17th Annual Festival of Weasels, music, dance, film and brain waves presented by the Electric Weasel Ensemble, Novaj Kordoj, the Electric Eels and others, Fri/7-Sat/8 at 8:30 pm and Sun/2 at 2 pm; unless otherwise noted, performances are at 8:30 pm, 1750 Arch, Berk., 841-0232, \$3/\$2.50 students/\$2 srs.

Day on the Green #2, with Peter Framp-ton, Fleetwood Mac, Gary Wright and U.F.O., Sat/1, 11 am, Oakland Stadium, Nimitz Free-way/Hegenberger Road, Oakl., TELETIX, \$10/\$8.50 advance. Bill Graham and company ask you not to arrive until the gates open at 9 am. No bottles, cans or ice chests.

George Mullally, pianist, singer and songwriter, plays lyrical jazz, Fri/30, 8 pm, Community Music Center, 544 Capp, SF, 647-6015, \$2.50.

Folk concert by the Pratt Family, Ron and Joyce Hennessey, Eric Park and Jean Hazel-tine, Sat/1, 2:30 pm, at the Josephine Randall Jr. Museum, Museum Way off Roosevelt Way, SF, \$1 donation.

SF Symphony: Jorge Mester conducts with violinist Isaac Stern in a program of Albeniz's *Three Pieces from Iberia*, Mozart's *Violin Concerto No. 4* and Bartok's *Concerto for Orchestra* Thur/29 at 8 pm in Zellerbach Aud., UC Berk., Fri/30-Sat/1 at 8:30 pm in the SF Opera House; Seiji Ozawa conducts with mezzo soprano Shirley Verrett, tenor George Shirley, baritone Tom Krause, tenor Daniel Parkerson and the men of the SF Symphony Chorus in a program of Stravinsky's *Oedipus Rex*, Samuel's *Looking at Orpheus* *Looking* and Gluck's *Overture to Alceste* Wed/5 and Fri/7 at 8:30 pm and Thur/6 at 2 pm in the Opera House, Sat/8 at 8 pm in Flint Center, De Anza College in Cupertino; \$11.50-\$4, 431-5000.

Blue Dolphin: Ledanjo, Thur/29, 8 pm; Roland Young, Fri/30, 9 pm; 3819 17th St./Sanchez, SF, \$1.50 donation.

SF Chamber Orchestra with Rolf Storseth, in a program of works by Haydn, Holst, Arthur Krehbiel, Fri/30, noon, Two Embarcadero Center, SF, free.

Center for Contemporary Music: Danny Sofer, Fri/30-Sat/1, 8 pm, in the concert hall, on the Mills College campus, Seminary/MacArthur, Oakl., free.

Benjamin Britten's Noye's Fludde, presented by PlayGround for the Performing Arts, Fri/30-Sat/1, 8 pm, Memorial Church, Stanford University campus, Palo Alto, free.

Ella Fitzgerald, Count Basie, Oscar Peterson and Joe Pass, Fri/30, 7 and 10:30 pm, Masonic Aud., California/Taylor, SF, 775-2121, TELETIX, Ticketron and other agencies.

Chorus Anima Nova presents music by Mozart, Fri/30, 8 pm, United Presbyterian Church, 49 Knox Dr., Lafayette, \$2 at door.

Bach Dancing and Dynamite Society: the Herb Ellis Quartet, Sun/2; the San Jose State University Jazz Ensemble, Sun/9; both 4:30 pm, Pete Douglas Beach House, near Half Moon Bay, 726-4143, \$3.

Xit, American Indian rock, plus A. Paul Ortega, Sat/1, 7 pm, Zellerbach Aud., UC Berk., 642-2561, TELETIX and other agencies, \$3.50/\$2.50 UC students.

SF Community Chamber Chorus performs Debussy's *Trois Chansons*, Dufay's *Ave Regina Coelorum* and other works, Sat/1, 8 pm, Community Music Center, 544 Capp, SF, 647-6015.

Leo Kottke and Sandy Bull, Sun/2, 8 pm, Berkeley Community Theater, Allston/Grove, Berk., TELETIX, \$6.50-\$4.50.

Evensong: UC Berkeley's Repertory Chorus performs Britten's *Hymn to St. Cecilia* and other works, Sun/2; organist John Renke performs works by J. S. Bach, Telemann and others, Sun/9; both 8 pm, Church of the Advent, 261 Fell/Gough, SF, \$1.50 donation at the door.

Poetry and jazz by Bob Callahan and the Jim Pepper Quintet, Sun/2, 2 pm, Unitarian Fellowship Hall, 1924 Cedar/Bonita, Berk., \$2.

Bach's newly discovered *Verschiedene Canones*, performed on harpsichord by Alan Curtis, Sun/2, 8 pm, Hertz Hall, UC Berk., 642-2561, \$10-\$5/\$2.50 student.

Point Richmond Madrigal Singers and soprano Georgia Upshaw, Sun/2, 4 pm, at the Baltic, Point Richmond, 236-7300.

The Mother of Us All, opera by Gertrude Stein and Virgil Thomson, presented by the Port Costa Concert Association, Sun/2, 2:30 pm, Palace of Fine Arts Theater, Bay/Lyon, SF, 771-4132, Macy's, Ticketron, \$3.

Oakland Symphony with pianist Andre Watts, in a program of excerpts from Gershwin's *Porgy and Bess*, Gershwin's *Rhapsody in Blue* and works by Ives and MacDowell, Tues/4-Thur/6, 8:30 pm, Paramount Theatre, 2025 Broadway, Oakl., 465-6400, TELETIX and other agencies, \$7.25-\$3.25.

Pianist Paul Hersh, Tues/4, 8 pm, works by Beethoven, Schubert and Chopin, Community Music Center, 544 Capp, SF, 647-6015, donation.

SF Conservatory Woodwind Quartet, Wed/5, 8 pm, Samuel Barber's *Summer Music* and other works, at the Exploratorium, 3601 Lyon, SF, 563-7337, 25¢.

Robin Trower, Steve Marriott's All Stars and the Tommy Bolin Band, Wed/5-Sat/8, 8 pm, Winterland, Post/Steiner, SF, TELETIX, \$7.50/\$6.50 advance.

Pianist Stephen Bishop-Kovacevich, Wed/5, 8 pm, music by Schubert, Beethoven, Bartok and others, Zellerbach Aud., UC Berk., 642-2561, TELETIX and other agencies, \$4.50-\$3/\$3.50-\$2 students.

Jazzazz, the UC Berkeley Student jazz choir, music of the 30s and 40s, Fri/7, 8 pm, Pauley



The Theatre of Man grapples through a physical theater performance of Medea. Fri-Sat., 8:30 pm, thru June 12, 1350 Waller, SF.

Ballroom, UC Berk., 642-2561, \$2.50/\$1.50 students.

Sufi Choir, Fri/7, 8:30 pm, Veteran's Aud., Van Ness/McAllister, SF, Macy's, 642-2561, \$3.50/\$3 advance.

Laura Nyro and Ellen McIlwaine, Fri/7, 8 pm, Paramount Theatre, 2025 Broadway, Oakl., 465-6400 or TELETIX, \$7.50-\$5.50.

The Netherlands Chamber Orchestra, Fri/7, 8 pm, music by Bach, Mozart, Bartok and Haydn, Zellerbach Aud., UC Berk., 642-

2561 or TELETIX, Macy's and other agencies. **Holly Near** and Jeff Langley perform in a benefit concert for the Sonoma County Friends of the Chilean People, Sat/8, 8 pm, Santa Rosa High School, 1235 Mendocino Ave., Santa Rosa, \$2.50/\$2 advance, (707) 795-1895.

Audium, sound sculptured space composed by Stanley Shaff, designed and performed by Douglas McEachern, Fri-Sat., 8 and 10 pm, 1616 Bush/Franklin, SF, 771-1616, \$3.

DANCE

University Dance Theatre: Our Favorite Thing, Moving Violations, The Monarchs of Childhood and Conversation Pit Thur/29, 8 pm; *Pre-Amble, Solitary Confinement, Conversation Pit and Gossamer Pirates* Fri/30, 8 pm; *Our Favorite Thing, Solitary Confinement, Songs Our Mother Taught Us and House of Bernarda Alba* Sat/1, 2 pm; *Our Favorite Thing, The Monarchs of Childhood, Solitary Confinement and Gossamer Pirates* Sat/1, 8 pm; all in Zellerbach Playhouse, UC Berk., 642-2561, \$2/\$1 students.

Xoregos Performing Company presents Oscar Wilde's *The Birthday of the Infanta*, Charles Weidman's *Easter Oratorio* and other works, final performance Fri/30, 8:30 pm, at the Attic Theatre, 70 Union, SF, 986-2775, \$5/\$4 students, srs.

Mangrove, all-male contact improvisation group, Fri/30, 8 pm, Centertspace, 2840 Mariposa, SF, 843-2199 or 626-7447, \$2.

Footloose Dance Company: works-in-progress, Fri/30 8 pm, Cat's Paw Palace, 2547A 8th St., Berk., \$2; selections from repertory, Tues/4, noon, Bank of America Aud., California/Kearny, SF, free; short concert, Wed/5, 4 pm, Hearst Gym, UC Berk., \$2.50/\$2 students; 845-8615.

Tance Johnson's Dancers Forum, young dancers company, Fri/30-Sat/1, 8:30 pm, at SF Dance Spectrum, 3221 22nd St., SF, 824-5044, \$2.

Dance and discussion of four forms, dance of the self, ballet, classical Middle Eastern

and lyric dance, presented by the SF Spiritual Dance Center, Fri/30, 7:30 pm, 425 14th St., SF, 431-6182, free. Join in dancing after the presentation.

Medea and Abstracts from the World Around Us, solo dance by Jane Brown, Sat/1, 8:30 pm, Lesser Oakland Dance Theatre, 4226 Park Blvd., Oakl., 530-6611 (afternoons).

SF Dance Spectrum presents an Hispanic dance program in celebration of Cinco de Mayo, Sun/2, 3 pm, McLaren Center, USF campus, 2130 Fulton, SF, 647-8555, \$4/\$3.50 advance.

East Bay Dance Perspective presents modern dance and jazz, Tues/4, 2 pm, Barbary Coast Room, Student Union, SF State, 19th Ave./Holloway, SF, 469-2171 or 469-2442, free.

Pacific Ballet: Studio 44 series: Pasqualetti's *Rhapsody in Blue*, *Symphony of Psalms*, Gebhardt's *Aurora* and *Sequence* Fri/30-Sat/1, Loyd's *Kentron*, Pasqualetti's *Variations and Movements* and Baadh's *Spell* Fri/7-Sat/8; both 8:30 pm, at 44 Page, SF, 626-1351, \$3 at the door.

Ashkenaz Folk Dance Cooperative presents dancing every night of the week: Israeli, Sun.; Advanced International, Mon.; Balkan, Tues.; Sufi, Wed.; English Country, Thur.; American Squares, Fri.; International folk, Sat.; lessons at 8 pm, poetry at 9:30 pm, 1317 San Pablo, Berk., 525-9830, \$1.25 both/75¢ party only.

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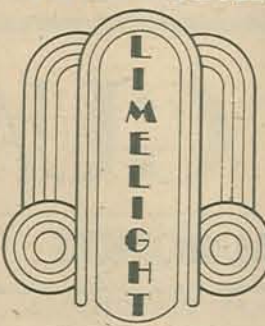
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CLUBS SAN FRANCISCO

Boarding House: Byron Berline and Sundance, plus Steve Fromholz, thru Sun/2; Tom-pall and his Outlaw Band, Thur/6-Sun/9; 960 Bush, 441-4333.

El Matador: Helen Humes, thru Sat/1; Eddy Lockjaw Davis, Tues/4-Sat/8; 492 Broadway, 434-2913.

Full Moon coffeehouse for women: women's open stage night, Thur/29; Cheryl Hoene-meyer, Sat/1; poetry by Chrystos, Wed/5; Tik and Christine, Thur/6; Lynne Messenger, Fri/7; Teri Bel, Sat/8; 18th St/Eureka, 864-9274.

Ghirardelli Cellar: Eileen Sullivan, Thur/29, plus open mike; Leo Collignon and Good Morning, Fri/30; 3150 Polk/Beach, 776-5021.

Great American Music Hall: L. A. Ex-press, Thur/29-Fri/30; Butch Whacks, Sat/1; the Chieftains, Tues/4-Wed/5; Gil Scott-Heron, Thur/6-Sat/7; Willie Dixon and the Chicago All-Stars, Sun/9; 859 O'Farrell, 885-0750.

Holy City Zoo: Good Morning, Thur/29; Happy Valley, Fri/30; High Country, Sat/1; SF Funnies, Sun/2; 408 Clement, 752-2846.

Keystone Korner: Dave Liebman and Lookout Farm, thru Sun/2; Muscarella, Mon/3; Art Blakey and the Jazz Messengers, Tues/4-Sun/9; 750 Vallejo, 781-0697.

Miyako Garden Bar: Bill Leonhart, Tues.-Sat.; Post/Laguna, 922-3200.

Mooney's Irish Pub: Steam'n Freeman, Fri/30-Sat/1; Red Dust, Fri/7-Sat/8; 1525 Grant, 982-4330.

Old Waldorf: Bo Diddley, Thur/29-Sat/1; Michael Bloomfield, Tues/4-Wed/5; the Rowen Brothers, Thur/6-Sat/8; California/Divisadero, 921-3050.

Omnibus: Side Kicks, Thur/29; Perry and the Pumpers, Fri/30; 1821 Haight, 752-7338.

The Other Cafe: Lisa Kindred, Fri/30; 100 Carl/Cole, 681-0748.

Paul's Saloon: the New Tonto Basin Boys,

Thur/29; High Country, Fri/30; the Good Ol' Persons, Sat/1; 3251 Scott/Lombard, 922-2456.

Pier 23 cafe: Dixieland from the Pier 23 Jazz Band, Fri-Sat, from 9 pm and Sun., 4-9 pm; Pier 23, the Embarcadero, 362-5125.

The Reunion: Herb Ellis Quartet, Fri/30-Sat/1; Obeah, Thur/29, plus Sun/2, 4-8 pm; Eddy Soleta and friends, Sun/2, eve.; 1823 Union, 346-3248.

Sacred Grounds coffeehouse: open mike, Mon.; women's night, Tues.; game night, Wed.; poetry, Thur.; Blackberry, Fri.; live music, Sat.-Sun.; 2095 Hayes/Cole, 387-3859.

Savoy: Nimbus, Thur/29; Michael Franks and Duck's Breath Mystery Theatre, Fri/30-Sat/1; 1438 Grant, 391-2821.

EAST BAY

Bishop's: Ms. Clawdy, Sat/1; 1437 Harrison, Oakl., 444-9805.

Cafe Valerian: El Lebrijano, Thur/29; 4218 Piedmont, Oakl., 654-6321.

Ed Howard's Place: Rufus Thomas, Fri/7-Sat/8, 3614 Foothill Blvd., Oakl., 533-5000.

Freight and Salvage: Frankie Armstrong, thru Thur/29; Hank Bradley and Jody Stecher, Fri/30; Toni Brown, Sat/1; 1827 San Pablo, Berk., 548-1761.

It Club: Bill Thacker and the Southlanders, Fri-Sat.; 10102 San Pablo, El Cerrito, 525-1177.

Keystone Berkeley: Kathi McDonald, Thur/29; Quicksilver Messenger Service and Run-aways, Fri/30-Sat/1; 2119 University/Shattuck, Berk., 841-9903.

La Pena: benefit for MASA, Thur/29, dis-cussion of Argentine politics and culture; live music, Fri/30; 3105 Shattuck/Prince, Berk., 849-2568.

La Salamandra: open mike, Thur/29; BeBe K'Roche, Fri/30; 2516 Telegraph, Berk., 841-9070.

Longbranch: Eddie Money and Mile-Hi, Thur/29; the Shakers and David LaFlamme, Fri/30; Mile Hi and Cornerstone, Sat/1; David LaFlamme and Little Roger, Sun/2; Clifton Chenier and Grayson Street, Mon/3; San Francisco and Back Road, Tues/4; Grayson Street Houserockers night, Thur/6; Ruby with Tom Fogerty and Stallion, Fri/7; Mile Hi and

San Francisco, Sat/8; 2504 San Pablo, Berk., 848-9696.

Rainbow Sign: the Quadrophonics, Thur/29; the Nairobi Wranglers, Sat/1; poetry, Tues/4; Obeah, Wed/5; the Quadrophonics, Thur/6; 2640 Grove/Derby, Berk., 548-6580.

The Rockridge Station: jazz Fri.; disco, Sat.-Thurs.; 5612 College, Oakl., 658-4090.

Starry Plough Irish Pub: Rhythm and Bones, Thur/29; Graineog Cella Band, Fri/30; 3101 Shattuck/Prince, Berk., 848-9560.

West Dakota: Delta Wires, Thur/29; Obeah, Fri/30; 1505 San Pablo, Berk., 526-0950.

NORTH-SOUTH

Bodega: Sky Creek, Fri/30-Sat/1; 30 South Central, Campbell, 374-4000.

Chuck's Cellar: Cathy James, Thur/29; Joe Cannon, Fri/30-Sat/1; John and Dorsey, Fri/7-Sat/8; 4926 El Camino Real, Los Altos, 964-0220.

Country Store: Nimbus, Fri/30-Sat/1; 736-0921.

El Verano Inn: Elmo and Patsy and the Homestead Act, plus California Zephyr, Fri/30-Sat/1; Cinco de Mayo celebration, Wed/5; Emmet Otter, Thur/6; 197 Verano, El Verano, (707) 996-9688.

Inn of the Beginning: Bourbon Street Irregulars with Paul Krassner, Thur/29; John Lee Hooker, Fri/30-Sat/1; 8684 Old Redwood Hwy., Cotati, (707) 795-9955.

Nashville West: Judy Lee and Nashville Breed, Mon.-Sat.; Five Easy Pieces, Fri.-Sat.; 193 Commercial, Sunnyvale, 732-7730.

Odyssey Room: Mother Bear, thru Sat/1; South Bay Express, Sun/2; 799 E. El Camino/ Wolfe, Sunnyvale, 245-4448.

Sleeping Lady Cafe: The Grrtones, Thur/29-Fri/30; Happy Valley, Sat/1; Randi Paldi and the Family Light Choir, Sun/2; Bill Middle-john, Mon/3; Nicasio Ralph, Tues/4, plus Mark Hanchett; hoot, Wed/5; Brother Music and Marin Scamps, Thur/6; Tasmanian Devils, Fri/7; Logos, Sat/1; 58 Bolinas Road, Fairfax, 456-2044.

Sophie's: Fever, Thur/29; Gary Smith Band, Fri/30-Sat/1; 260 California Ave., Palo Alto, 324-1402.

GAY

Gay history series: Who were the faeries? Sun/2; the mass murder of women and gay people in Christian Europe, Wed/5 and Sun/9; all 8 pm, 32 Page, SF, 626-8138, \$1.50 donation.

Group jogging: Angel Island run and pic-nic, Sun/2, meet at Pier 43 1/2 for the 10 am ferry, fare \$2.25; Stow Lake Ribbon run, meet 10 am at the Stow Lake Boathouse in Golden Gate Park; both SF, 626-9081 or 626-1350 for more info.

Bay Area Gay Liberation meeting, pot-

luck dinner at 6:30 pm, meeting at 7:15 pm, at 32 Page/Market, SF.

Female Sexuality, a workshop for les-bians and bisexual women, led by Jan Zobel, Fri/7, 7:30-9:30 pm and Sat/8, 10 am-4 pm, at the YWCA, 620 Sutter, SF, 775-6500.

Gay men's massage weekend, Fri/30-Sun/2, at Orr Hot Springs. Daily instruction in Esalen-style massage, meditation and hatha yoga. \$55-\$65, including meals. Call 929-0883 for reservations and info.

Dignity, gay Catholic organization, meets Sun., 2 pm, at the Women's Center, 177 S. Alabama, SF.

Lesbian Feminist Alliance meets every Sun., 2 pm, at the Women's Center, 177 S. 10th St., San Jose, 378-7665.

RADIO WAVES

FRIDAY, APRIL 30

Witchcraft. Witches from the Los Angeles area discuss their craft. KPFA 94 FM, 2 pm.

Political Commercials and what you should know about them. **All Things Con-sidered,** KQED 88.5 FM, 5 pm.

W.A.G.E. Women's Alliance to Gain Equality discuss union and caucus organizing. Then Jessica Hagedorn presents her views on current live entertainment in the Bay Area, and the KPFA Calendar of Events. **Before the News,** KPFA 94 FM, 5 pm.

Ann Landers and research psychiatrist Dr. Robert Coles guest to discuss the topic of America's emotional and mental health. **National Town Meeting,** KALW 91.7 FM, 5:30 pm.

Concert Hall. Berlioz's *Beatrice and Bene-dict* Overture, Grieg's *Piano Concerto* and Strauss's *Ein Heldenleben.* New York Phil-harmonic, KDFC 102.1 FM, 8 pm.

SF Symphony broadcast, live. Albeniz's *Three Pieces from 'Iberia'*, Mozart's *Violin Concerto No. 4 in D* and Bartok's *Concerto for Orchestra.* KKKH 1550 AM/95.7 FM, 8:30 pm.

BBC Concert Hall. The Aldeburgh Festi-val continues with the Northern Sinfonia: Bach's *Concerto No. 1 in D minor for harpsi-chord and strings* and Wagner's *Siegried Idyll.* KQED 88.5 FM, 10 pm.

SATURDAY, MAY 1

The American Dream. "Life, Liberty and the Pursuit of Happiness" will conclude this series focusing on ideas that have shaped the American character during the past 200 years. (3 hrs.) KCSM 91.1 FM, 8 am.

Folk Festival, USA. Battleground, 3rd Annual Indiana Fiddlers gathering at Tippe-cance, Irish, Celtic and US string band music highlighted. KALW 91.7 FM, 5 pm.

Saturday Night at the Opera. Bel-lini's *I Capuleti e i Montecchi* featuring Beverly Sills. KDFC 102.1 FM, 8 pm.

The Monster Myth. Frankenstein as a metaphor for Western industrial and scientific culture. Guests include author Theodore Ros-zak, Jungian analyst Dr. John Perry and Dracula scholar Leonard Wolf. **New Dimen-sions,** KQED 88.5 FM, 8 pm.

Western Women's Bank. Money, food and women's studies are the topics tonight. **Ms. Understood,** KSFO 560 AM, 8:30 pm.

Sir Thomas More. Students from Santa Clara present a drama about the English statesman and author. **University Theater,** KSFO 560 AM, 10 pm.

SUNDAY, MAY 2

Pele. Stanford University Professor Dr. Leo Weinstein discusses the life of the soccer player. **Black Renaissance,** KFOG 104.5 FM, 7 am.

Tokyo Rose: Patriot or Traitor? A history of her stay in Japan, prior to and during World War II and what Iva Toguri is doing today discussed by Dr. Clifford Uyeda. **Community Dialogue,** KFOG 104.5 FM, 7:30 am.

The Music of Japan. Giobetrot with George Marsh, KBGG 105.3 FM, 4 pm.

Bleeker Street West. A study of the Newport Folk Festival of 1964. KPFA 94 FM, 5 pm.

Kollege of Knowledge. The third in-stallment of radio's answer to TV game shows. KSN 95 FM, 7:30 pm.

Italian Masters. Segovia plays Roncalli, Gobbi sings Respighi and Gastoldan and the Quartetto Della Scala plays Malipiero's *Quartet No. 7.* KQED 88.5 FM, 6 pm.

Inner Dimensions. Mich Kunitani from the Employment Development Department guests. KABL 960 AM, 10:15 pm.

The Goon Show and **I'm Sorry, I'll Read That Again,** two of BBC radio's funniest radio comedy shows. KALW 91.7 FM, 11 pm.

MONDAY, MAY 3

Ain't I a Woman! (Formerly Unlearning to Not Speak) presents information, inter-views, music and news of the women's com-munity. KPFA 94 FM, 12:15 pm.

The English Folk Scene. The revival of folksong clubs in England is examined as Maury Bernstein presents recordings of young British performers. **Folk Music and Bernstein,** KALW 91.7 FM, 1 pm.

Jimmy Durante, Doris Day and Martha

Raye team up to star in "Jumbo." **Show Album,** KRON 96.5 FM, 7 pm.

Philadelphia Orchestra. Samuel's *Re-quirem for Survivors*, Schoenberg's *Trans-figured Night, Op. 4* and Beethoven's *Sym-phony No. 5 in C minor.* KKKH 1550 AM/ 95.7 FM, 8 pm.

Concert Hall. Bruckner's *Symphony No. 9 in D minor.* KDFC 102.1 FM, 8 pm.

Aging, discussed by Loren Dwyer and guests. Live, call-in (864-2051). **At Your Service,** KQED 88.5 FM, 9 pm.

Blues by the Bay. Tom Mazzolini hosts this program of contemporary and blues sounds. KPOO 89.5 FM, 11 pm.

TUESDAY, MAY 4

The Human Condition. Peer relation-ships among infants will be the topic dis-cussed by Dr. Edward Mueiler, Associate Professor of Psychology at Boston University. KALW 91.7 FM, 9 am.

Law and Justice. Rodney Williams, director of SFPD's Community Relations, and guests discuss the criminal justice system. Live, call-in (864-2051). KQED 88.5 FM, 1 pm.

Concert Hall. Harty's *John Field Suite* and Borodin's *Symphony No. 1 in E flat major.* KDFC 102.1 FM, 8 pm.

Boston Symphony. Stravinsky's *Diverti-mento from 'The Fairy's Kiss,'* Chopin's *Piano Concerto No. 2 in F minor,* Schu-mann's *Rhenish Symphony No. 3 in E flat.* KKKH 1550 AM/95.7 FM, 8 pm.

The Hanging Judgment. A doctor and his girlfriend are accused of murdering his wife. **Mystery Theater,** KSFO 560 AM, 9 pm.

Planet on the Table. The Actualist Con-vention — excerpts from the 4th annual convention held in Berkeley in March, featuring works of such poets as Andre Codrescu, Joanne Kyger and Darrell Gray among others. KPFA 94 FM, 9 pm.

An Evening with Jill Johnston, author of *Lesbian Nation*, discusses her new book, *My Father in America*, and addresses herself to women and myths surrounding them. **Ain't I a Woman!** KPFA 94 FM, 10 pm.

WEDNESDAY, MAY 5

American Ambassador to England Anne Armstrong is William F. Buckley's subject for today. **Firing Line,** KQED 88.5 FM, 2:30 pm.

Cinco de Mayo. The end of French colonial-ism in Mexico is celebrated in music, history and live coverage of local activities. KPFA 94 FM, 6:45 pm.

Concert Hall. Mussorgsky's *Gopak from 'Fair at Sorochinsk,'* Haydn's *Symphony No. 13* and Shostakovich's *Symphony No. 1.* KDFC 102.1 FM, 8 pm.

Oakland Symphony, live broadcast. Gershwin's *Catfish Row*, MacDowell's *Piano Concerto No. 2 in D minor,* Ives's *Three Places in New England* and Gershwin's *Rhapsody in Blue.* KKKH 1550 AM/95.7 FM, 8:30 pm.

THURSDAY, MAY 6

Scott Beach and Ray Reinhardt present The 20th Century Begins: The Progressive Era. **Standard School Broadcast,** KALW 91.7 FM, 9 am.

Roots of Consciousness. Fritschel Cap-ra, author of *The Tao of Physics*, guests to discuss parallels between modern physics and Eastern mysticism. KPFA 94 FM, 12:15 pm.

V. R. Laing: A Memorial. A retrospective of the late poet and playwright. Readings of his work by John Ashberry, Robert Merrill and Dee Wells, plus a performance of Laing's last verse play "I, Too, Have Lived in Ar-cadia." KPFA 94 FM, 1:15 pm.

Get Riled. State Supt. of Public Instruc-tion, Wilson Riles, conducts discussions on California education. KQED 88.5 FM, 4:30 pm.

The Little Prince. The motion picture soundtrack which features Richard Kiley and Gene Wilder. **Show Album,** KRON 96.5 FM, 7 pm.

Concert Hall. Saint-Saens's *Bacchanale from Samson and Delilah*, Kalinnikov's *Sym-phony No. 1 in G minor* and Stravinsky's *Concerto in D for string orchestra.* KDFC 102.1 FM, 8 pm.

Just for Kids. Hopalong Cassidy and Gene Autry star in two radio versions of their popular and long-running series. **Bud Cary's Old Radio Theatre,** KPFA 94 FM, 10 pm.

—B. Lance Greenfield

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LEGAL NOTICES

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FICTITIOUS BUSINESS NAME STATEMENT

File No. 18330

The following persons are doing business as: LARKSPUR SHORES, LTD., 555 California Street, Suite 3870, San Francisco, CA 94104.
Donald Barash, 855 Upper Autumn Lane, Mill Valley, CA 94041.
Rufus Soule, 9062 Broadway Terrace, Oakland, CA 94611.
This business is conducted by a general partner-ship.

Signed Donald Barash

This statement was filed with the County Clerk of the City and County of San Francisco, California on March 30, 1976.

Pub. Dates: April 8, 15, 22, 29, 1976.
B-70131

FICTITIOUS BUSINESS NAME STATEMENT

File No. 18455

The following person is doing business as: LEATHER, ETC., LEATHER UNDERGROUND, SAN FRANCISCO BELT & LEATHER CO. at 1068 Huron Avenue, San Francisco, CA 94112.
Dale L. H. Annis, 1068 Huron Avenue, San Francisco, CA 94112.
This business is conducted by an individual.

Signed Dale L. H. Annis

This statement was filed with the County Clerk of the City and County of San Francisco, California on April 12, 1976.

Pub. Dates: April 22, 29, May 6, 13, 1976.
B-70210

FICTITIOUS BUSINESS NAME STATEMENT

File No. 18456

The following persons are doing business as: WIBLE/RAMPTON ADVERTISING at 727 15th Ave-nue, San Francisco, CA 94118.
Suzanne Rampton, 502 Fairbanks #3, Oakland, CA 94610.
Susan Wible, 727 15th Avenue, San Francisco, CA 94118.
This business is conducted by a general partner-ship.

Signed Suzanne Rampton

This statement was filed with the County Clerk of the City and County of San Francisco, California on April 12, 1976.

Pub. Dates: April 22, 29, May 6, 13, 1976.
B-70209

FICTITIOUS BUSINESS NAME STATEMENT

File No. 18337

The following persons are doing business as: IVAN y VALDES, at 3645A 25th Street, San Francisco, CA 94110.
Ivan Fernandez, 3645A 25th Street, San Fran-cisco, CA 94110.
Orlando Valdes, 3645A 25th Street, San Francisco, CA 94110.
This business is conducted by a general partner-ship.

Signed Ivan Fernandez

This statement was filed with the County Clerk of the City and County of San Francisco, California on March 31, 1976.

Pub. Dates: April 8, 15, 22, 29, 1976.
B-70130

FICTITIOUS BUSINESS NAME STATEMENT

File No. 18376

The following person is doing business as: JOSHUA A. NORTON II (EMPEROR OF THE UNITED STATES AND PROTECTOR OF MEXICO) at 625 Post Street #738, San Francisco, CA 94102.

Arnulfo Gomez Gutierrez, 2055 Sacramento St., #407, San Francisco, California 94109.
This business is conducted by an individual.
Signed Arnulfo Gomez Gutierrez

This statement was filed with the County Clerk of the City and County of San Francisco, California on April 2, 1976.

Pub. Dates: April 15, 22, 29, May 6, 1976.

FICTITIOUS BUSINESS NAME STATEMENT

File No. 18344

The following person is doing business as: GOLDEN WEST TRAVEL at 311 California Street, 7th floor, San Francisco, California 94104.

William Mazer, 2000 California Street, San Francisco, CA 94109.
This business is conducted by an individual.
Signed William Mazer

This statement was filed with the County Clerk of the City and County of San Francisco, California on March 31, 1976.

Pub. Dates: April 15, 22, 29, May 6, 1976.

FICTITIOUS BUSINESS NAME STATEMENT

File No. 18315

The following person is doing business as: A FIDDLER'S GREEN at 4155 24th Street, San Francisco, CA.

Peter Richard Andrews, 1615 Treat Street, San Francisco, CA.
This business is conducted by an individual.
Signed Peter R. Andrews

This statement was filed with the County Clerk of the City and County of San Francisco, California on March 29, 1976.

Pub. Dates: April 8, 15, 22, 29, 1976.

FICTITIOUS BUSINESS NAME STATEMENT

File No. 18379

The following person is doing business as: JUST LANDED IMPORTS at 1612 Union Street, San Francisco, CA.

Melvin Covello, 524 22nd Ave., San Francisco, CA 94121.
This business is conducted by an individual.
Signed Melvin Covello

This statement was filed with the County Clerk of the City and County of San Francisco, California on April 5, 1976.

Pub. Dates: April 8, 15, 22, 29, 1976.

FICTITIOUS BUSINESS NAME STATEMENT

File No. 18347

The following person is doing business as: K.T.V. DISTRIBUTING ASTRONICS at 90 Golden Gate Ave., San Francisco, CA 94102.

Robert Staton Wheeler, 90 Golden Gate Ave., San Francisco, CA 94102.
This business is conducted by an individual.
Signed Robert Staton Wheeler

This statement was filed with the County Clerk of the City and County of San Francisco, California on March 31, 1976.

Pub. Dates: April 8, 15, 22, 29, 1976.

B-70129

FICTITIOUS BUSINESS NAME STATEMENT

File No. 18329

The following person is doing business as: SAGA MUSICAL INSTRUMENTS at 3249 Scott Street, San Francisco, CA 94123.

Richard L. Keldsen, 40 Forest Grove, Daly City, CA.
This business is conducted by an individual.
Signed Richard L. Keldsen

This statement was filed with the County Clerk of the City and County of San Francisco, California on March 30, 1976.

Pub. Dates: April 8, 15, 22, 29, 1976.

B-70132

FICTITIOUS BUSINESS NAME STATEMENT

File No. 18566

The following person is doing business as: HIGHER GROUNDS COFFEEHOUSE at 691 Chenery Street, San Francisco, CA 94131.

Alan Goldfarb, 815 Chenery St., San Francisco, CA 94131.
This business is conducted by an individual.
Signed Alan M. Goldfarb

This statement was filed with the County Clerk of the City and County of San Francisco, California on April 20, 1976.

Pub. Dates: April 29, May 6, 13, 20, 1976.

FICTITIOUS BUSINESS NAME STATEMENT

File No. 18452

The following person is doing business as: PARALLAX INDUSTRIES at 1069 Church St., San Francisco, CA 94114.

Ronald William Horne, 1069 Church St., San Francisco, CA 94114.
This business is conducted by an individual.
Signed Ronald Horne

This statement was filed with the County Clerk of the City and County of San Francisco, California on April 12, 1976.

Pub. Dates: April 22, 29, May 6, 13, 1976.

B-70207

FICTITIOUS BUSINESS NAME STATEMENT

File No. 18422

The following person is doing business as: BIO MEDICAL CONCEPTS at 1179 Church St., San Francisco, CA 94114.

Michael Kirchubel, 1179 Church St., San Francisco, CA 94114.
This business is conducted by an individual.
Signed Michael Kirchubel

This statement was filed with the County Clerk of the City and County of San Francisco, California on April 7, 1976.

Pub. Dates: April 22, 29, May 6, 13, 1976.

B-70206

In Propria Persona

ORDER TO SHOW CAUSE FOR CHANGE OF NAME

No. 703-939

IN THE SUPERIOR COURT OF THE STATE OF CALIFORNIA IN AND FOR THE CITY AND COUNTY OF SAN FRANCISCO.

In the matter of the Application of THELMA E. NAVAS for change of name.

The application of THELMA E. NAVAS for change of name, having been filed in Court, and it appearing from said application that THELMA E. NAVAS has filed an application proposing that her name be changed to THELMA E. HILLMAN. Now, therefore, it is hereby ordered and directed, that all persons interested in said matter do appear before this Court in Department 1 on the 6th day of May, 1976, at 9 o'clock A.M., of said day to show cause why the application should not be granted.

It is further ordered that a copy of this Order be published in the SAN FRANCISCO BAY GUARDIAN, a newspaper of general circulation, printed in said county, at least once each week for four successive weeks prior to the day of said hearing. Dated: March 26, 1976.

HENRY R. ROLPH
Judge of the Superior Court
Pub. Dates: April 8, 15, 22, 29, 1976.
B-70123

In Propria Persona

ORDER TO SHOW CAUSE FOR CHANGE OF NAME

No. 704-235

IN THE SUPERIOR COURT OF THE STATE OF CALIFORNIA IN AND FOR THE CITY AND COUNTY OF SAN FRANCISCO.

In the matter of the Application of LINDA MARIA SCHMIDT for change of name.

Whereas LINDA MARIA SCHMIDT, petitioner, has filed a petition with the clerk of this court for an order changing petitioner's name from LINDA MARIA SCHMIDT to LINDA MARIA BARTERA; Now, therefore, it is hereby ordered and directed, that all persons interested in said matter do appear before this Court in Department 1 on the 11th day of May, 1976, at 9 o'clock A.M., of said day to show cause why the application for change of name should not be granted.

It is further ordered that a copy of this Order be published in the SAN FRANCISCO BAY GUARDIAN, a newspaper of general circulation, printed in said county, at least once each week for four successive weeks prior to the day of said hearing. Dated: April 1, 1976.

ROBERT J. DREWES
Judge of the Superior Court
Pub. Dates: April 8, 15, 22, 29, 1976.
B-70128

STATEMENT OF ABANDONMENT OF USE OF FICTITIOUS BUSINESS NAME

File No. 14304

The following person has abandoned the use of the fictitious business name M & P YOGURT COMPANY at 900 Leavenworth Street, San Francisco, California 94109.

The fictitious business name referred to above was filed in County on April 11, 1975.

Paul I. Malcoff, 701 Post Street, Apt. 707, San Francisco, CA 94109.
This business was conducted by an individual.
Signed Paul I. Malcoff

This statement was filed with the County Clerk of the City and County of San Francisco, CA on April 14, 1976.

Pub. Dates: April 29, May 6, 13, 20, 1976.

B-70247

FICTITIOUS BUSINESS NAME STATEMENT

File No. 18062

The following persons are doing business as: PAMBILI BOOKS at 1056 14th St., #5, San Francisco, CA 94114.

Michele Seville Smith, 1056 14th St., #5, San Francisco, CA 94114.
Doris L. Asantena, 90 Apollo St., San Francisco, CA.

This business is conducted by a general partnership.

Signed Michelle S. Smith

This statement was filed with the County Clerk of the City and County of San Francisco, California on April 21, 1976.

Pub. Dates: April 29, May 6, 13, 20, 1976.

B-70246

ARTS & ANTIQUES

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If You Have An Interest in Antiques, good aged furniture & furnishings, all comparatively priced, come visit our shop. Landsberg's Antiques, 3084 Claremont Ave., Berkeley, Tuesday-Saturday, 11-5 and by appointment. 653-7944

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Potters wheel, kick type, exc. condition. \$100. 428-1744.

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AMC, 1974 Hornet Sportabout D/L, Station Wagon. Assume lease payments. AA-I Condition. Many extras. Call Steve. 681-6159.

Maverick. 1970 Standard shift. 60,000 miles. Radio, gold with black interior. \$1200. 929-8827, 7-9 pm.

Fiat '69 smooth riding, 5-speed coupe, AM-FM, new tires. 826-1738.

'68 Dodge, step-van (hall truck). \$900, 38,000 miles, original, slant-6 engine, runs excellent. Automatic. 626-2862.

1972 VW bug, a real Mensch, \$1300 or best offer. Steve. 648-7414, 7 am-1 am, keep trying.

1973 Fiat, 2 dr., clean, low mileage, owner, \$2100. 776-4013.

'71 VW bus, rebuilt engine, new battery. AM-FM radio. \$1950. Must sell. 668-9387.

BOOKS & PUBLICATIONS

PAPERBACK TRAFFIC BUYS

current quality paper and hardbacks, artbooks top cash or trade. 558 Castro, SF. 863-9165.

SF Women's Center/Switchboard Library open to women 10 am-10 pm daily. Have books, periodicals and resource books by and for women. Call us at 431-1414 for info or books to donate.

BROWN BAG BOOKSTORES

Paperbacks 1/2 price — Hardbacks up to 80% off. Fillmore/Pine also 24th St./Diamond.

CHEAPOS

The Guardian Cheapos are a mini-bargain basement of items FOR SALE or WANTED. You can place a CHEAPO for \$2 (Ads must be a maximum of 10 words, must be private party ads, items wanted or for sale must be \$50 or less and the price must appear in the ad. ADS FOR FREE ITEMS WILL BE RUN FREE!! You must say it's free in the ad.) Send to GUARDIAN CHEAPOS, GUARDIAN BUILDING, 2700-19th St., SF, CA 94110.

DRAPES (4 at @25"x84") deep red and rugs (21"x36", 4"x6") red. \$40! Lance, 751-9028.

Stone cutters and jewelers Guatemalan jade slabs 1/2" thick, 4 1/2" by 5 1/2". \$50! Lita, 681-5911.

Wanted: Yma Sumac records. \$2.50/?. Or will tape. Steve. 824-2506 days.

Wanted: records; William Kincaid, flutist, Phila. Orch. Eric, 549-0460/Box 4297, Berkeley 94704.

Nearly new Earth Shoes, size 8.75 M/875-2, \$14. 771-8046.

Free. German Shepherd mix, F, 10 mos., shots, housebroken. 431-2261.

Funky Blue Skirt, size 5. Never worn. \$22. 922-9598.

Large Maple Wood Desk. \$50. Call evenings, keep trying. 826-2407.

Smoked glass/chrome coffee table. Like new. \$30. 387-9942.

Cat-Persian type, spayed, female. Free to good home. 776-6028.

Fantastic Puppies!! Free. Terrier/Cockapoo or Terrier/Shepherd. 5 wks. Meet the fathers! 861-4486.

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Tailor made clothes for women at ready made prices. Diana, 346-5172. M-F, 2-7 pm.

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All styles - all sizes - 1734 Taraval SF - Hours 11 am-5 pm, Tuesday through Saturday.

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A safe place to feel, to experience yourself, to become whole again. Primal-based, 3-week intensive, plus follow-up. Ruth, 454-6258, 924-3866.

Richard Morrill, Ph.D. Specializing in short-term, reality counseling. Fees based on ability to pay. Phone: 863-5524.

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A therapeutic Dance Experience leading to mind/body integration. Become conscious of your unique, natural movement and energy. I work with performers, business people, professionals, and non-professionals. Individual sessions. Ruth Gould, MA Dance Therapy, NYU. 451-8261.

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Primal process. Intensive and follow-up. Sliding scale. 20 Mather Rd., San Anselmo (415) 456-4588, (415) 453-6967.

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Primal opening and personalized growth experience to help you shape your own life. Short term intensives available. Reasonable. P.O. Box 835, San Rafael, 94902. 457-4622. We'll return your call.

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A Holistic approach—harmonizing and integrating the spiritual, mental, emotional and physical aspects of one's being.

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Private consultations, classes in personal development and meditation. My frame of reference is parapsychology. 15 years experience. Mark De-Shazo. 332-9100 ans. serv.

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Mature woman will house or apartment sit, loves animals. References. 928-4411.

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HEART-SHAPED PIZZA!

To the Mother of your choice. Call 861-0467 after 11 am. Must order by May 7. WE DELIVER.

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Food specially prepared. Wholesome and delicious. Vegetarian menus available. Call Angie, 664-9345.

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Moving after 15 yrs. - furniture, clothing, etc. May 1 — 895 Vista Grande, Millbrae. 692-4773.

Great garden sale. Unusual plants, planters, and cheap pots. May 1 & 2. 10-4 pm. 289 Nevada off Cortland.

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Ladies' suits, pants; skirts — 9 to 13: Navajo rugs; Asian jewelry, flute, fabric, electric guitar. 5/1 only. 827 Capp nr. 23rd. 11-5. 25¢-\$100.

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Beds, Bedroom Sets, Chairs, Dining Room Set, Desk, 8 foot Davenport, etc. Cash only. 334-6894, 584-2733.

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- three bio-energetic workshops
- three weekly dayhikes
- weekly groups
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- six parties and
- two children's workshops

Find out what you've been missing at our free open house on Tuesday, May 4th at 7:30 at 1795 Union St. near Octavia, in SF. Everyone welcome. Refreshments! Call 567-7766 for further information. Robert W. Cromey, Licensed Therapist Director.

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Libra Center for Eyes & Vision offers professional help in self-responsible, preventive eye care and vision improvement. Basic Consultation and Myopia Group. Call for more information: 383-3806. 42 Miller Avenue, Mill Valley.

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classes & individual training for learning deep muscle relaxation, creativity, concentration, meditations. 444-5513.

This is not for everybody. We are an ongoing group of marrieds with children, into sharing our experiences in open relationships. If interested, respond to Guardian Box 10-27-P.

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A new discussion group. Together and Free, has recently been formed, focusing on communication between men and women within a social environment stressing support and honesty. The group is primarily a social gathering. Meets every Friday evening. 7:30 pm. Public: \$2.50. Students: \$2. Topics for discussion:

April 30—"Decision Making in Relationships." What difficulty do we have in making decisions in a relationship? Who makes the decision in my relationships and life?
Lecture: "Controlling Your Own Destiny."

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MOVE CLOSE

In the flow of the universal energy dance there lies a place inside each of us that offers bliss/harmony/peace/aliveness. We will use improvisational movement to grow and move together toward that place. Trust your spontaneity and creativity. It's all you ever need. Two hour groups combining movement with sharing discussion. No prior experience in dance necessary. Medi-Cal acceptable. Write or call for free brochure and info: San Francisco Dance-Movement Therapy Center, PO Box 15206, SF, CA 94115. 655-3590 (messages).

POWER GROUP

I would like to form a power group of ambitious, aware & active peoples. If you would like to join, call Stan, 752-0634 (keep trying) or write 681 Ellis, #97, SF 94109.

DREAM WORKSHOP

A Jungian Approach

The creative aspect of the workshop will include dreamwork, painting, poetry, writing and other creative forms of expression which will enable us to activate our imaginations as well as become more in touch with the nature of the unconscious. Sessions starting Mon. eve., May 3, 7-9:30 pm; Tues. afternoon, May 4, 1-3:30 pm; WWed. eve., May 5, 7-9:30 pm at the SF Jewish Community Center, 3200 California St. Call 346-6040 or 567-8921 (home).

WOMEN

ALYSSUM/EAST

Women share your experience, strengths and needs with other women. On-going Drop-In Group. Feminist Perspective Facilitation, Bodywork. Workshops available, \$3. Thursdays, 4:30/7:30, 1710 Franklin, Oakland near 19th St. BART. 421-3128

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Exhilarating! Therapeutic! Be What You Always Wanted to Be! Group creates your world with you. Not sex — much rarer. For free souls, all ages. \$4. 665-8881.

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And Touch Within

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Spirituality — Sensuality Playshop with Jessica Fergus. Tantric exercises. Get in touch with your sensuality. May 15-16. Sunrise Center, 1554 46th Ave., SF 94122. 681-8133.

BERNARD GUNTHER

A pioneer of the human potential movement and author of several well known books, will lead a weekend workshop in unblocking joyous energy. Held at beautiful mountain retreat, 1 hr. south of SF, complete with sauna, 2 nights lodging, and 6 organic meals. July 30th-Aug. 1st. \$75. Sunrise Center, 681-8133.

Unexpected! Pleasures. Newly formed group that sponsors creative and nurturing events. Indoor and outdoor activities. Meet new people in a nice way. 444-7411.

WEEKEND POLARITY HEALTH WORKSHOPS in Santa Cruz Woods. May 1 & 2 — Polarity Yoga and Wholistic Self-Health, \$40. May 8 & 9 — Polarity Manipulation-General Treatment, \$45. Meals, sleep space, and saunas included. Call (415) 531-8243 or (408) 475-0408 (collect OK).

All Day Active Imagination

Workshop: A Jungian Approach

The creative aspect of the workshop will include archetypal material, masks, drawings, poetry, collages and the use of mandalas. Sunday, May 2, 10 am-4:30 pm, at the SF Jewish Community Center. Call 346-6040 or 567-8921 (home).

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BEAUTIFUL FOLDING BEDS

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Direct Importer Low Prices
Abe Carpets, 3434 Mission St., San Francisco 826-1522

Oak desk with typewriter drawer, \$100; Sharon, 835-9368, Oakland.

Plants, local artists paintings, Persian carpets. All exceptional. MORE. Sun., May 2. 25 Woodland (Parnassus & Stanyan). Cheap. 665-1574.

Moving. Must Sell - King Size Bed \$155. Single Bed \$35, and Tables - \$10 each. 563-2086.

INSTRUCTION

MEMORY WORKSHOP

Remember names, numbers and things accurately and quickly 6:30-10, May 19, \$25 including supper. Workshops for Innovative Teaching, 191 Edgewood Ave., SF 94117. Joan Minninger, Ph.D., Special Field Member ITAA. 665-4932.

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A new Japanese art of "Moving Meditation." 1943 Hayes St., SF. Telephone: 751-5449.

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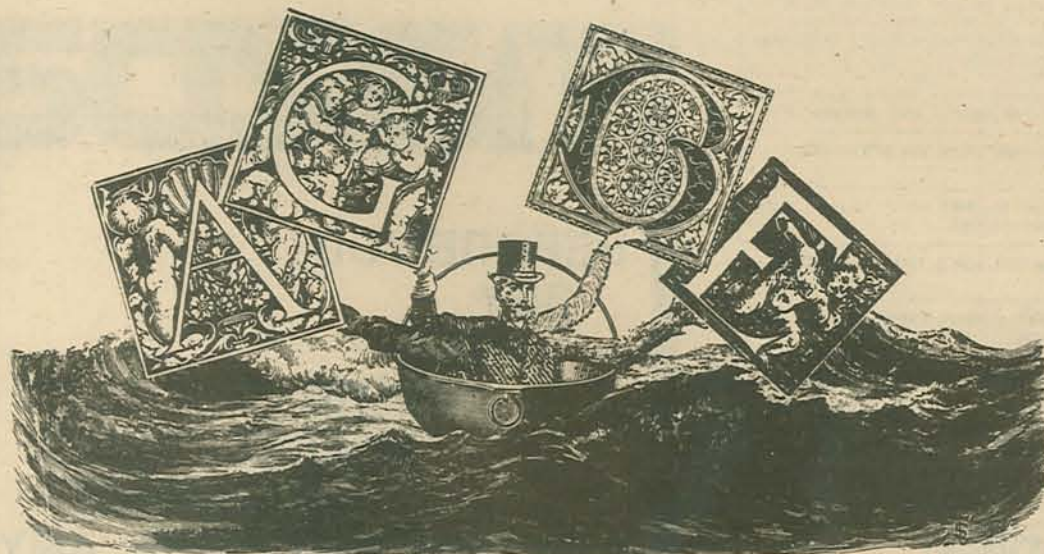
BEGINNING DRAWING WORKSHOP

For those who say they "can't draw a straight line!"
4 Tuesdays, 10:30 am-12:30 pm; or 1-3 pm; or 7:30-9:30 pm. Begins May 4.
Continuing beginners/intermediates: 4 Thursdays, 7:30-9:30 pm. Begins May 6.
\$25. Materials extra. Van Ness at Lombard, SF. 928-5852. Sandra Sione, Studied art in Italy & Paris. Exhibiting in Chicago & SF galleries. Former Heliotope teacher.

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Quality instruction for girls, boys and women of all ages. Beginners, intermediate, and advanced students are welcome. Free tryout class. 2901 Clement Street, corner of 30th Avenue. 658-4000.

INTO THE SOUP!



Beginning May 6, the Guardian Classifieds will have a month of ALPHABET SPECIALS! We'll announce a letter of the Alphabet . . . any ads submitted for a category beginning with that letter, for four times or more, will receive EXTRA INSERTIONS, FREE! Our regular discounts will apply as well.

Remember: this offer applies ONLY to ads appropriate to the designated category.

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Due to our legal liabilities, the Guardian will accept personal ads with Guardian boxes, P. O. boxes or mail service boxes ONLY. No phone numbers or private addresses will be published. Please see the coupon for price and box information. This policy applies ONLY to ads in the PERSONAL category.

Couples and individuals interested in raising a child who cannot continue to live with his parents are asked to call JACKIE. San Francisco's foster home recruitment organization for information at 752-4142.

TALK - Telephone Aid in Living with Kids. Free counseling by telephone for parents who are having problems which might involve children. Under stress, got a problem, just need someone to talk to? Call TALK 826-0800. Open 24 hours.

I know I'm two days late, but late is better than never. So here are two big kisses and a hug, seven purrs and a growl for one of my best friends, and the nicest person I've ever rented a houseboat with.

HAPPY BIRTHDAY TIMOTHY!!!!!! Love Carmia

Place Share Rentals ads for two or more times, AND DON'T BE LEFT HOLDING THE PAD. More info? Call Guardian Classified at 824-2506.

W/M, 27, would like to date an open-minded, tall woman, 6 ft. to 6 ft. 4 inches. I am into tennis, swimming and people who have many interests. If you are interested, write John, Guardian Box 10-29-M.

Relaxed man would like to join cautiously adventurous woman on exploration of the "swingers" scene. Guardian Box 10-29-K.

SHALL WE CLICK?

Distinguished, reputable camera seeks reproduction activities with local camera-ready copy. Our relationship may be long-term or one-shot. Calls concerning stats, reverses and halftones enthusiastically accepted. Discreet. Please call 824-7660 after perusing my ad on p. 4 of this issue. Don't leave me in the dark(room).

W/M 48, above average intelligence seeks relationship with w/f above average intelligence. 30 to 45 years old, SF only. PO Box 588, 625 Post St., SF, CA 94109.

Ready for an open, alive, supportive relationship? Come play with me! Into being outside, cooking, est, men. Statistics: 28, W/F, RN, East Bay. Betty, Guardian Box 10-29-E.

CREATIVE CHILD CARE

Needed by 11 yr. old girl with working mother. Summer vacation all day weekdays. Living Montclair, but not geographically limited. Guardian Box 10-29-D.

Joyous man, 32, into making things happen, est, music, walks, eating out (it's fun!), meditation, and all things beautiful, is ready for an outrageous vital woman. John Herrick, Box 9221, Berkeley 94709.

Businessman, pilot with own plane seeking young lady 18-35 for fun trips and business trips on my plane or boat. Please write if you are slim, sensual, fun loving, good conversationalist. Beauty not necessary. East or South Bay preferred. P. O. Box 3183, Hayward, Ca.

Want someone to go to pow-wow with. I'm W/F attractive, 33, but look younger and hate to go alone. Prefer non-drinker; someone who won't get bored and want to leave in middle of gourd dance. No sex. Guardian Box 10-30-R.

Wanted: Woman with only 1 child under 6 or could want children with me. I am W/M, 45. Thinking, feeling, both important. Want close, monogamous relationship. Let's communicate. Guardian Box 10-30-Q.

Good looking, financially secure law student into tennis, dancing, music & funtimes seeks female friends to share compatible interests. If you are sincere & slightly adventurous, why not drop me a note & we'll chat. Don't be shy . . . I'm not. Bruce. Guardian Box 10-30-P.

Mostly-gay woman wants to broaden limited circle of friends. Enjoy painting & outdoors. Sincere ladies write Guardian Box 10-30-M.

Young Berkeley male attorney enjoys the company of strong, lively women and would like to meet some more. Guardian Box 10-30-O.

Two Gemini Sisters: (A) Attractive, 32, divorcee, 5'9", looking for stable fun-loving man interested in a long-term, exciting relationship. I have my own interests (music, movies, psychology, mysteries), and am open to new ones. (B) Attractive, tattooed lady, single parent, physically active, 31, looking for mature, experience-oriented couple who are secure in their relationship and are open to expansion and experimentation. Which sister strikes your fancy? Reply to Guardian Box 10-30-K.

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CHEAPOS

If it's free or cheap (under \$50) the place to sell it is the CHEAPOS category, the Bay Guardian's bargain basement bonanza. 2 lines, 2 bucks — can ya beat that? (Items wanted or for sale only!)

Send your Cheapo to: Guardian Bldg., 2700-19th St., S.F., Ca. 94110

Decay is lost. If found, please return to Box 3a, Guardian Classifieds, 2700 19th Street, SF 94110.

Woman, 29, with 2 boys 4 and 6 mo., wants to share house Northern California town/country. Don't have house yet, seriously looking. Mostly vegetarian, nonsmoker, nondrugger, ecominded. Reply Guardian Box 10-30-N.

Sensitive, understanding w/m, 33, seeks older (to 55) San Fran. woman whose interests are politics (liberal), the outdoors, and slow, sensitive love. Write Tom, Guardian Box 10-30-A.

Classically attractive European female, 5'7", blond, multilingual, art and sports-minded, who loves and lives the good life, seeks warm, sincere refined gentleman with independent means for matrimony who would enjoy living six months a year on the old continent. Guardian Box 10-30-B.

Searching for a little understanding . . . I'm a very lonely Black man, 28, not married. Seeking to correspond with some lady who is willing to try a little understanding. Write to: Robert L. Young, B-28623 San Quentin, CA 94964.

Culture-shock in Berkeley. Mid-western Victorian, W/F, 39, seeks local male for rites of passage. Guardian Box 10-30-D.

W/M, 43, wide interests, seeks female(s) interested in sharing feelings, warmth, sensitivity, good times. Box 13130, Oakland 94661.

"La Belle," prof. woman, caucasian, 36, seeks mutually satisfying relationship with sensitive, open, unacho, mature, attractive, tall, unmarried Bay Area male, 32-45, who is supporting himself emotionally and financially. Should have qualities of joie de vivre male who values lasting relationships. Exchange photos. Guardian Box 10-30-F.

Johnny Winter, welcome to San Francisco. Evelyn Fox.

Outer Sunset man, 30's, seeks similarly located woman interested in hiking, bicycling. Phone number only. Guardian Box 10-30-G.

EXCHANGE I want to go to Scotland to be reborn, May 1st or after. I want to travel there with one who seeks knowledge. The exchange is, the seeker provides a way of travel in return for the knowledge that they seek. Guardian Box 10-30-E.

I've just been thinking how nice it would be to meet a man who shares my passion for chamber music. If you play a stringed instrument, all the better. Please write — I'd love to hear from you. I'm female, over 40. Guardian Box 10-30-H.

HYPOGLYCEMIA? I'm interested in talking to people like myself who have had or now have hypoglycemia (low blood sugar) in order to share experiences. Guardian Box 10-30-I.

Liberated, well educated, Black gentleman professional. Aquarius, unmarried, mellow, 41, handsome. Enjoys reading, music, sports, relaxation, sharing. Desires to establish a non-traditional, warm, honest relationship with an intelligent, compatible, attractive woman, 25-40, of any race, who likes herself and is financially/emotionally independent. Please write M.P., PO Box 34, Berkeley, CA 94701. Thanks.

I'm short, dark & handsome; looking for a young lady to correspond with. It might prove to be an interesting experience for the both of us. Wilbert R. Peterson. Box B-22677, Tamal, CA 94964.

Gay man, prof., seeking same under 32 for long-term relation. 25 yrs., 6', 160 lbs., non-smoker, good-looking, not into bar scene. Box 510, 537 Jones, SF 94102.

Berkeley woman, 37, divorced: comely, off-beat, semi-domestic poet and teacher looking for man acquainted with solitude, capable of intimacy. Reply Guardian Box 10-30-J.

Man, 30, bright, attractive, sensitive, financially secure, loves serious music, country walks, sunny days and quiet nights. Seeks female lover, friend, partner. Someone to share life's highs and lows, happiness and sadness, exciting times and quiet times. Someone to dream with, plan with and do with. Box 980 Hyde SF, CA 94109.

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Kittens Free to good homes. Born February 25th. Cute, healthy. Box trained. Call 661-2678.

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1000 Business Cards \$8.95 National Printing Co. 55 New Montgomery St., S.F. 495-5454

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Freehand drawings of interiors. Samples shown. By appointment. Call 387-7567.

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Orr Hot Springs Retreat Community is offering shares for sale. Share includes participation in alternative community, cabin, use of springs. \$4,000. 843-7172/(707) 462-6277.

Berkeley house wanted on contract of sale, lease-option or mortgage assumption with minimal cash down. 841-6500 #130.

RENTALS

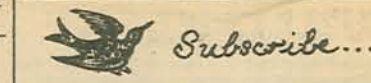
\$125 offices — just off Union. Free ans. service, utilities, coffee, typing. 922-6550.

Large studio in Victorian near Lake Merritt. Custom kitchen, fireplace, carpet, view, yard. \$170. 763-0591.

\$185. Furnished 3-room Victorian apartment. Noe Valley. Good transportation. No pets. 567-8667, call after 8:30 pm.

RENTALS WANTED

HOUSESITTER, adult professional, responsible, references, seeks nice house to sit 7-22 to 10-1. Piano preferred. 673-1085 eves.



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SF Roommate Referral Service \$6 fee. List your vacancy free. 564-6888. Mon.-Sat., 2-7 pm. 451 Judah St., near 10th Ave.

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\$125 Sunset Victorian near GG Park. Furnished. Real home atmosphere! Not gay. No pets, couples, drugs, or loud musicians. Employed only. 665-2487.

Our cooperative "family" has space for two persons, non-smokers. \$110 each. 922-7181. Jaclin/Joseph. (Will consider child.)

Female roommate to share w/f female, 2 males. Near Glen Park BART station, SF. Bob, 585-2777 evenings. \$100 per month.

Room & Board in vegetarian commune available to rent for people needing temporary home (1 or 2 months). Call 864-9181.

Looking for one or two responsible females in Westlake, Daly City. \$125/month. 756-7105 evenings.

Beautiful house, yard and view, near Noe Valley, Dolores Park. \$100 + utilities. Man and woman (not a couple) in early 30's seek bright, responsible, straight roommate with sense of humor. Grass yes, tobacco maybe, cat OK. 824-0311, evenings.

\$95 + utilities. Available June 1st. Share 7-room flat with 2 women and 1 man. Laguna and Bush Streets. Tel. 922-3326, 7-9 pm only.

Woman roommate wanted to share spacious three-bedroom flat near Golden Gate Park. No pets. \$112 + utilities. Call Clemens, 665-4128.

Roommate wanted to share fine two-bedroom Noe Hill flat. Sundeck and view. Non-smoker. \$160/mo. 621-6933.

Room for woman in spacious 3 br. Victorian flat near GG Park. Age 24-32. No pets. \$112 + util. Call Clemens, 665-4128.

Female roommate with women's consciousness wanted by two women into politics, auto mechanics, electronics. 431-4420.

Roommates wanted for large flat. Pine & Lyon. Carpeted living room, dishwasher. Large, sunny, carpeted room \$115 single, \$155 couple. Another at \$95, \$145. Both May 1st. 922-9289 Jim.

2 rooms for rent in Noe Valley flat. Male or female employed, no gays or hard drugs. Classy place, \$90 plus utils. Adriene, 647-3504.

Share friendly Potrero Hill flat with 2 women, 1 man. Own bedroom. Available now. 552-1025 Richard.

Semi-communal Panhandle household seeks responsible M/F. Share food and housework. 387-0409.

RENTALS SHARES WANTED

18 yr. old Arabian student seeks room & board with American family in Berkeley. Prefer other children & will do light chores. Rent negotiable (\$150-\$200). Can give references. Leave message at 436-0111.

Female, 25, employed & student pilot, seeking room in semi-communal household with high energy people. Would love a secluded setting, but will consider most anything if there's lots of windows. I'm newish to the city from Colorado, am people oriented & a smoker. Call Peggy, days at 864-3100 or nights & weekends, 387-0409.

RENTALS SUBLETS

Summer sublet, Noe Valley flat, 2 bedroom furnished, yard \$250 month + \$100 deposit references. 647-5323 evenings.

Sublet — June through August. Great Noe Valley house. Large room, fireplace, yard, sun, share w/one student. All for \$132.50, negotiable. 282-7196.

2 room studio sublet furnished with sundeck June—Sept. utilities included. 431-1286

Beautiful sunny 1 bdrm. sublet. May 24-Oct. 1. Telegraph Hill, gorgeous bay view, plants, piano, peace. Responsible employed person. \$230/month. Megan, 433-0295, or leave message at 771-3880.

Cozy, furnished, 1 bedroom apartment. June-August. Near UCSF and USF. \$190/month. 564-0603, evenings.

Will sublet large quiet studio for whole/part May. Rates negotiable. Call Scott at 771-8431.

Beautiful one-bedroom furnished apt. on Mt. Sutro available for month of July. \$180 plus utilities. Peaceful. 564-1674 after 6 pm, M-W-F and weekends.

RENTALS SUBLETS WANTED

Wanted: Sublet for Aug. Two or three bedroom flat. 427-1620 (collect).

Responsible woman lawyer, 26, seeks quiet S.F. house or apartment to housesit or sublet June through August. 626-9528.

RIDES

TRAVEL THE GREY RABBIT
Rides to Portland, LA, Denver, Oklahoma City, St. Louis, Chicago and all points East to NY City. 655-1230.

Traveling somewhere? Need a ride or riders to share driving cost? Call SF Ride Center, 824-8397.

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Tibetan Ladakh-Backpacking trip in July. Visiting Tibetan Buddhist monasteries. Sunrise Center, Dept. B, 1554 46th Ave., SF 94122. 681-8133.

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FRIDAY 30TH

KEYBOARD ENCOUNTER: Charles MacDermid and David Rosenbloom meet for the first time over a couple of pianos and get acquainted by performing a concert together. At 8:30 pm, 1750 Arch Street, Berk., 841-0232 or dial TELETIX, \$3/\$2.50 students/\$2 srs.

THE OUTLAW MUSIC FESTIVAL features Nashville renegades Waylon Jennings and the Wailors, Tompall and His Band and Jessi Colter. Tonight at 7:30 pm, tomorrow at 7:30 and 10:30 pm and Sun/2 at 3 and 7:30 pm, at the Circle Star Theatre, 1717 Industrial Road, San Carlos, TELETIX, Ticketron, Macy's and other agencies, \$7.50-\$4.50.

ELLA FITZGERALD, Count Basie, Oscar Peterson and Joe Pass perform together tonight, 7:30 and 10:30 pm. Masonic Aud., California/Taylor, SF, Ticketron, TELETIX, Macy's and other agencies. Don't delay — tickets are almost sold out.

ISAAC STERN solos with the SF Symphony in Mozart's *Fourth Violin Concerto*. Other works on the program: pieces from Albeniz's *Iberia* and Bartok's *Concerto for Orchestra*; conducted by Jorge Mester. Tonight and tomorrow night at 8:30 pm, SF Opera House, Van Ness/Grove, SF, 431-5400, 421-1000, Macy's, TELETIX and other agencies. Some orchestra and balcony seats available at press time. If sold out, standing room (\$3.50) goes on sale at 6:30 pm.

VIETNAM'S ANNIVERSARY of liberation today. Celebrate reunification with Vietnamese music and dances, Latin American songs of struggle by El Pueblo Unido and speakers from the Association of Vietnamese Patriots in the US. Plus an up-to-the-minute report with slides on rebuilding in Vietnam by Lowell Finley, who just returned from a three-week trip to Indochina. At Glide Memorial Church, Ellis/Taylor, SF, 386-1960 or 548-2546, \$2.50 (to Vietnam reconstruction), childcare provided.

ANN ARBOR FILM FESTIVAL Tour of more than 40 films continues tonight thru Sun/2 at 8 and 10 pm. Bring a pillow to sit on and settle in for a look at some of the best in contemporary independent films. At Canyon Cinematheque, SF Art Institute, 800 Chestnut, SF, 332-1514, \$1.75.

SATURDAY 1ST

CHOOSING CHILDCARE: The Childcare Switchboard sponsors a workshop to provide parents with information on childcare resources available in SF. With films, discussion and a panel of childcare providers. 10 am-1 pm, Trinity United Methodist Church, Market/16th St., SF, 826-1131 or 586-6418, free.

MELISSA MANCHESTER, songwriter, pianist and performer (and formerly one of Bette Midler's Harlettes) comes to the Bay Area for the first time. Plus flutist Tim Weisberg. At 8 pm, Berkeley Community Theater, Allston/Grove, Berk., TELETIX, \$6.50-\$4.50.

THE POINTER SISTERS wait away at 8 pm, Concord Pavilion, 200 Kirker Pass Road, Concord, 798-3311, \$7.50-\$6.50 reserved seats/\$5 lawn seating.

THE NAIROBI WRANGLERS, a group of Black cowboys, sing country and western music. 9 pm, at the Rainbow Sign, 2640 Grove/Derby, Berk., 548-6580, \$2.50.

THE LIFE AND LOVES of Ms. Clawdy, in her original songs and story. At 8:30 pm, Bishop's Coffeehouse, 1437 Harrison, Oakl., 444-9805, \$1.25.

SAUCED: Nancy Yerby and Sean Monohan, graduates of Le Cordon Bleu, demonstrate preparation of basic French sauces, including bechamel, veloute and hollandaise. 11:30 am-2 pm, at Philobiblon Bookstore, 50 Maiden Lane, SF, 986-8448, free.

MAKE A CLOWN OUTTA YOURSELF: in Chris Woods's Clown Workshop, including costuming, make-up, movement and tips on developing the clown within yourself. 2-6 pm, at the Cultural Training Center, 1438 Rush/Van Ness, SF, 826-8593, \$10.

FRIDAY TO FRIDAY

INTERNATIONAL WORKERS Day celebration, features the SF Mime Troupe's *Frijoles*, Bay Area Progressive Musicians, Chilean folk dancing, the Berkeley-Oakland Women's Chorus and a speaker from the Abraham Lincoln Brigade. Sponsored by Campus Non-Intervention in Chile. 7:30-11 pm, at the International House, Piedmont/Bancroft, Berk., 548-3221, \$2/\$1.50 advance, childcare provided.

XIT (pronounced exit), an American Indian rock music group, and A. Paul Ortega, who performs more traditional Native American music. At 7 pm, Zellerbach Aud., UC Berk., 642-2561 or dial TELETIX, \$3.50/\$2.50 advance student tickets.

ART WITHOUT MIDDLEMEN: For the first three weekends in May, more than 50 South-of-Market artists open up their studios to show their own work directly to the public. Meet the artists and see works from photographs and computer drawings to sculpture and fabric design. Beginning today, thru Sun/16, noon-5 pm. Call 864-0988 for a free map of the studio locations, or pick one up at 1016 Bryant. All free.

SUNDAY 2ND

BOOT CAMP: Frederick Wiseman's documentary *Basic Training* records the Army's attempt to regiment the new recruits. At 1:30 and 3:30 pm, Commission Room, Main Library, Civic Center, 558-3191, free.

OLGA TALAMANTE and her supporters celebrate her return from prison in Argentina. Beginning at 4 pm with music and dance by Flor del Pueblo, mariachis and the Ballet Folklorico; food and drink at 6 pm and a dance with nortena music by

La Quinta Clave at 8 pm. At Apumec Hall, 3256 E. 14th St., Oakl., \$2.50.

CHINESE GONGS and flower pots are among the instruments of the Berkeley Percussion Ensemble. Hear them today at 3 pm, in the University Art Museum, Bancroft/College, Berk., 642-1438, free.

BACH PREMIERE: Eight recently discovered Bach canons, related to the *Goldberg Variations*, will be performed in public for the first time by harpsichordist Alan Curtis. Followed by the complete *Goldberg Variations*. At 8 pm, Hertz Hall, UC Berk., Macy's, 642-2561 and other agencies, \$10 contributors (includes reception)/\$5/\$2.50 students.

MONDAY 3RD

STEWART UDALL, former Secretary of the Interior and founder of an environmental planning firm, speaks on "The Energy Balloon." Part of a series on energy and the environment. At 7:30 pm, Zellerbach Aud., UC Berk., 642-2561, free. Call for info on advance tickets.

ROCK ART: Art historian Walter Madeiros shares his collection of psychedelic posters from the Fillmore and Avalon Ballrooms in a slide show and discussion on the SF Rock Poster Movement. Tonight and Fri/7 at 8 pm, Family Light School of Music, 303 Harbor Dr., Sausalito, 332-6051, \$3.

INSIDE/OUTSIDE, an exhibit of work by the feminist art class of the SF Art Institute. Thru Fri/14, at the Women's Art Center, 400 Brannan, SF, 957-9239, free.

CLIFTON CHENIER, Zydeco accordion king, plays music from the Louisiana bayous. Plus Grayson



Duck's Breath Mystery Theatre, Mon.-Tues. at Mabuhay Gardens, 443 Broadway, SF.

Street. From 9:30 pm, at the Longbranch, 2504 San Pablo, Berk., 848-9696, call for cover charge.

MEET THE AUTHORS: Colin Wilcox (*Dark House, Dark Road*), Chester Hartman (*Yerba Buena: Land Grab and Community Resistance in San Francisco*) and Grover Sales (*John Maher: A Guide to Peaceful Revolution in America*) talk about their books. 7:30-9:30 pm, Galileo High School Aud., Van Ness/Bay, SF, 922-6620, free.

TUESDAY 4TH

THE CHIEFTAINS perform traditional Irish music on harp, fiddle, pipes and whistle. (They were the ones who played on the soundtrack of *Barry Lyndon*.) Three sets, from 8:30 pm, but stay all night if the spirit moves you. At the Great American Music Hall, 859 O'Farrell, SF, 885-0750, \$6.

JULIAN BOND, Georgia state senator, gives his forecast of the shape of things to come. At 8 pm, College of Marin gymnasium, on the campus in Kentfield, 454-0877, \$2.50.

MEXICAN ARTIST Frida Kahlo is the subject of a documentary film,

The Life and Death of Frida Kahlo. With *The Double Day*, on Latin American working women. At 7:30 pm, SF Museum of Modern Art, Van Ness/McAllister, SF, 863-8800, \$1.50/\$1 srs., members and under 16.

PROFILE OF PAUL ROBESON, a PBS documentary on the performer/political activist, followed by a panel discussion by Black San Franciscans. At noon, Lurie Room, Main Library, Civic Center, SF, 558-3191, free.

WEDNESDAY 5TH

CLARK COOLIDGE, word theoretician and poet (author of *Polaroid*, *Sweet X* and others) and Philip Whalen (*Life at the Capital*, *Severance Pay*) read their works courtesy of the SF State Poetry Center. At 3 pm, Barbary Coast Room, Student Union, SF State, 19th Ave./Holloway, SF, 469-2227, free.

LABOR HISTORY on film: *Union Maids*, a new documentary, recounts the story of three women who organized during the Thirties. And *Native Land*, made in 1942. Followed by a discussion with Al Richmond, author of *A Long View from the Left* and Celia Lighthill, film history instructor at SF City College. Today only, at 3, 7 and 9:30 pm, Roxie Cinema, 16th St./Valencia, SF, 863-1087, \$2 eves./\$1.50 matinee.

RIVERA, OROZCO, SIQUEIROS and other Mexican artists' prints, drawings and watercolors (1925-1935) continue on exhibit thru Sat/15. Tues.-Sat., 11 am-5:30 pm, Stephen Wirtz Gallery, 575 Sutter, SF, 433-6879, free.

THURSDAY 6TH

NEW FRENCH FILMS: Director Jean-Charles Tacchella presents his film *Cousin Cousine* as part of the Semaines Universitaires series of independent films from France playing every day this week at the Lumiere. Plus Luc Beraud's *What Morgan Knew* (*Ce Qui Savait Morgan*). At 3 pm, Lumiere, California/Polk, SF, 885-3200, \$1. (*Cousin Cousine* also at 9:15 pm tonight at the Wheeler Aud., UC Berk., 642-1124, \$2.)

GET MASKED: Haight-Ashbury Puppet Workshop teaches the craft of making masks for theater. Today, 2-5 pm, other theater arts workshops on Thur. thru May. At 518 Frederick, SF, 661-5916, \$3 for materials.

BAY FREE PLAY: A one-day workshop on free and low-cost recreation in the Bay Area, with panel discussions on existing programs and how to finance your own happening. Plus demonstrations of New Games, folk dancing, the Human Jukebox and others. 9 am-2 pm, Room 217 in the gym building, SF State, 19th Ave./Holloway, SF, 469-2030, free.

COMPUTERS AT HOME: Dr. John McCarthy discusses the practical application of home computer terminals. At 7:30 pm, Lawrence Hall of Science, UC Berk., 642-5132, \$1/75¢ students, srs./free, UC students, members.

FRIDAY 7TH

BANANAS PRESENTS PICKLES: Bananas, the East Bay childcare referral service, hosts the Pickle Family Circus one-ring extravaganza this weekend. Today at 3 pm, tomorrow at noon and 3 pm and Sunday at noon and 3 pm. At Martin Luther King school field, Hopkins nr. Grove, Berk., 548-4370, \$2/\$1 under 12.

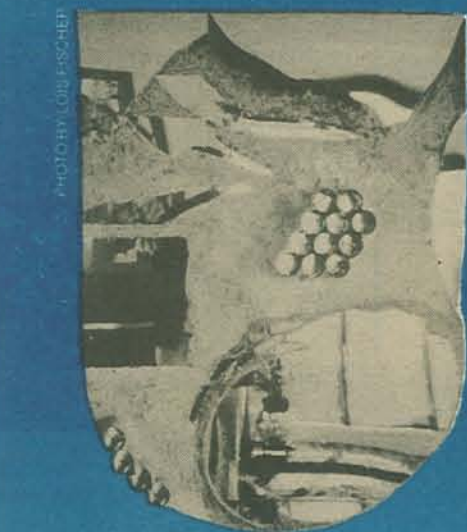
HOLY SMOKE! The Sufi Choir emanates its high-energy music in a concert before recording a third album. At 8:30 pm, Veterans' Aud., Van Ness/McAllister, SF, Macy's, 642-2561, \$3.50/\$3 advance.

MUSICAL MESSINGER: Lynne Messinger performs original music. At 8:30 pm, at the Full Moon Coffee House for women, 4416 18th St., SF, 864-9274, \$1.50 donation. (Women only, please.)

More events inside, see pages 18-22.

Drawing by Maude Church, in an Open Studio exhibit of her work and A. W. Bannowsky's acrylic paintings. Fri.-Sun., noon-5 pm, May 1-16, 3253 16th St., SF.

Marcie Gough's "Vertige Etient," below, in Magic Theatre for Madmen Only, an exhibit with six other artists. May 4-28, 10:30 am-5:30 pm, Mon.-Sat., Art Coop, 1652 Shattuck, Berk.



"Red Storm," (above) a painting by Susan Morvitz, May 1-23, along with works by Susan Pepper and Kate Feldman Delos. At 63 Bluxome, SF. Wed.-Sun., noon-5 pm.

DeWitt Cheng's "Sinus Iridium (Bay of Rainbows)" at left, shown with works by Allen Sullivan, David McManis, Paul Kagawa and others. May 1-9, Wed.-Sun., noon-5 pm, Southern Exposure Gallery, 401 Alabama/17th St., SF.